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THE STUDY OF THE HISTORY OF MUSIC

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THE STUDY OF THE HISTORY OF MUSIC

WITH AN ANNOTATED GUIDE TO MUSIC LITERATURE

BY

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To my Aunt

MARTHA DICKINSON MORGAN

INTRODUCTION

THIS book is based upon the plan and method that are followed in the courses of lectures on the history and criticism of music given in the Oberlin Conservatory of Music. The only rational aim of such instruction is to aid the student to examine, think, and conclude for himself. The material for study is found in musical compositions and the critical and historical work of recognized authorities. The time has gone by when the representations of a single book or a single author can meet the demands of an intelligent curiosity. In every department of inquiry in which books are employed it is now taken for granted that many authorities must be examined, and that the teacher's work consists largely in providing abstracts, topics, references, and similar guides. Such assistance the present author endeavors to furnish to those who are interested in the history of musical art.

The importance of this subject is now universally recognized by the musical fraternity. It is in accord with the whole modern method of art study that a true critical appreciation should be based upon a knowledge of the nature of historic musical movements, and their relations to each other and to the general intellectual currents of their periods. There is not a single musical

critic of eminence in Europe or America who is not also an authority on the history of the art. That this should be so lies in the very logic of interpretative criticism. To comprehend and appreciate, not to praise or blame, is the music student's first business. Before a work of art the first question should be, "What is it?" not "Do I like it?" Only when the work is understood in all its bearings — its author's standpoint, its motive, its place in the chain of development — may the second question come, "What is it to *me?*"

The vastness and complexity of the study of the history of music are bewildering to those who enter upon it unassisted. This volume is intended to clear the way by indicating the problems, the method, and the materials. The narrative and critical portion gives a terse and comprehensive summary of music history, showing what are the important subjects involved and their connections and relations. The bibliographical sections lead the student to the best critical commentaries in the English language on every phase and detail of the subject. These reference divisions will perhaps be more subject to criticism than any other portion of the book. No other teacher of this subject would make quite the same selection or arrange the references in the same way. To some the number of books cited will seem large beyond all reason. The author is, of course, aware that the thorough reading of so many books can be undertaken only by one who makes the subject a specialty and is willing to give many years to its mastery. But in such a case excess is less culpable than paucity, and the systematic marshalling before the student of all the

forces at his disposal will give him more satisfaction than if he were to find the book at any point inadequate. Moreover, the majority of those who will use it will not attempt to cover all music history with equal thoroughness, but will wish to read upon certain particular composers, periods, or forms. It was the interest of this class especially that compelled the author to make his references so voluminous.

Another obvious criticism should be considered here. The basis of the true study of the history and meaning of any art is not the reading of books about works of art, but the direct first-hand examination of the works themselves. This dogma needs to be incessantly hammered into the heads of amateur students of music. If this book encouraged any one to substitute critics and historians for the actual compositions of the masters, then the author's intention would be grossly perverted and his hopes disappointed. The first aim of the music lover should be to make himself acquainted with the largest possible number of the best musical compositions. This book and the books recommended are to be used merely as aids to the broadest critical understanding. Every one knows, however, that this first-hand study of scores is in a multitude of cases impossible. How many representative works of the Middle Ages and of the seventeenth century are accessible to the student, especially the American student? How many operas, how many orchestral and chamber-music scores of even the later period are within his reach? In respect to the majority of composers and schools he must depend upon the reports of special European investigators. Those composers of the first order whose works exist in

modern inexpensive editions must, little by little, be known to him by means of private reading and attendance upon concerts, but even here he must not go to the extreme of personal independence and neglect the commentaries of those of far greater experience and acumen than himself. These commentaries will not merely inform, they will suggest and stimulate, and prevent or correct false direction and narrow views.

It is hoped that public and school libraries will give more assistance to this important branch of study than they have afforded in the past. Musical art should receive as much attention from them as painting, and for precisely the same reason. Every library that makes any pretention to meet the needs of the community it serves should contain at least Grove's *Dictionary of Music and Musicians*, both series of *Famous Composers and Their Works*, and the *Oxford History of Music*. These are especially mentioned because their cost keeps them out of the hands of perhaps the majority of students. But the library should not stop with them. Copies of the chief musical works should also be added to as great an extent as the library's means permit. Musicians and students may properly combine to enforce this most reasonable demand.

The references to Grove's *Dictionary* apply to the first edition of 1879–1890. The new edition now appearing will eventually supplant the other, but the plan and list of subjects will be so nearly the same that the references given in this book will require little or no modification.

References to periodicals might properly have been omitted altogether, but a few have been included on account of the special importance of the articles cited.

E. D.

Oberlin College,
June, 1905.

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THE STUDY OF THE HISTORY OF MUSIC

I

PRIMITIVE MUSIC

THE origin of music is a speculative and not properly an historical question, since in the nature of the case records must be lacking. Framers of philosophic systems and special writers upon æsthetics have offered explanations of the primitive musical impulse under the guise of corollaries from the known facts of mind. Others have sought light upon the subject through observations upon the musical practices of savages. In both methods the first stage of musical effort can be conceived and described only by inference. No theory of the origin of music has yet been suggested that is acceptable to all students of the problem. The question is of interest on account of its bearing upon musical psychology and æsthetics, for such is the continuity of intellectual progress that certain of the most essential elements in the most advanced stages of musical experience may be found in embryo in the musical operations of rude races, and each of these extreme phases of musical culture contains facts that help to throw light upon the other.

Among the numerous theories of the origin of music the most prominent in recent discussions are those of Darwin in *The Descent of Man*, vol. ii, chap. 19, and Spencer in *Illustrations of Universal Progress: The Origin and Function of Music*, and *Professional Institutions: Dancer and Musician.* Darwin holds that musical notes and rhythm were first acquired by the male and female progenitors of mankind for the sake of charming the opposite sex. This theory, although advocated by the eminent psychologist, Edmund Gurney (see Gurney, *The Power of Sound*, chap. 6), has now little following among scholars.

For objections to Darwin's theory see Wallaschek, *Primitive Music*, chap. 9; Rowbotham, *History of Music*, vol. i; Knight, *The Philosophy of the Beautiful*, part ii.

Herbert Spencer tries to show that "song employs and exaggerates the natural language of the emotions"; that "vocal music, and by consequence all music, is an idealization of the natural language of passion."

This theory, known as "the speech theory," has been effectively combated by Wallaschek, *Primitive Music*, chap. 9; by Gurney, *The Power of Sound*, chap. 21; and by Knight, *The Philosophy of the Beautiful*, part ii.

The most accredited of the more recent theories is that of Wallaschek, in his *Primitive Music.* He derives music from the rhythmical impulse in man, — melody comes from rhythm and not rhythm from melody. Instrumental music precedes vocal.

An interesting discussion of this subject may be found in Parry, *The Evolution of the Art of Music.* See also Riemann, *Catechism of Musical Aesthetics.*

As a matter of fact, the history of music cannot be led back to a priority of either melody or rhythm. The question turns upon the definition of music. Not until sensible differences of pitch co-exist with definite groupings of notes under some recognized principle of order does music properly begin.

The subject of primitive music — i. e. the musical practices of savages and ancient and modern cultured nations whose music appears in its simpler unprogressive states, such as the Assyrians, Egyptians, Hindus and Chinese — can be followed to any extent to which the curiosity of the student may lead him by means of books of travel, treatises on folk music, etc. Time might easily be wasted in this field, but a few generalizations are important.

In the first place, musical instruments may be classified and their uses noted. The three modern orders of instruments, viz. stringed, wind and percussive instruments, exist among savages. Wallaschek asserts, contrary to the general supposition, that the pipe form is the oldest.

Wallaschek, *Primitive Music*, gives a long account of primitive instruments and their uses. See also Engel, *Musical Instruments* (*South Kensington Art Handbooks*); Elson, *Curiosities of Music*.

The history of primitive music is of interest only as a department of culture history. Note (1) that music in this stage is a social art; (2) that it has a definite utilitarian purpose over and above the mere pleasing of the ear; (3) that it is not a free independent art, but is connected with poetic recitation and dancing, usually under the stimulation of religious emotion. Music and the dance

are almost inseparable; the dance is usually dramatic or ceremonial; the symbolic dance and the choral ode are the foundation of music and the drama. "The festival creates the artist" (Baldwin Brown).

On the festal origin of art see Brown, *The Fine Arts; Popular Science Monthly*, April, 1893, *The Festal Development of Art; Popular Science Monthly*, September, 1893, *The Origin of Literary Forms*; Spencer, *Professional Institutions: Dancer and Musician*, in last edition of *Principles of Sociology;* more particularly in regard to the practice of music in connection with dancing and ceremony, Wallaschek, *Primitive Music*, chaps. 7 and 8.

"The features which give folk music its chief artistic and historic importance are those which manifest the working of the perfectly unconscious instinct for design, and those in which the emotional and intellectual basis of the art is illustrated by the qualities of the times which correspond with the known characters of the nations and peoples who invent them. . . . Folk music is an epitome of the principles upon which musical art is founded" (Parry, *The Evolution of the Art of Music*).

The standard work on the music of the lower races is Wallaschek, *Primitive Music*. Parry's chapter in *The Evolution of the Art of Music* is an excellent summary of the subject. Interesting and valuable studies upon the songs of North American Indians, particularly the Omaha tribe, have been made by Miss Alice C. Fletcher and Prof. John C. Fillmore, and the results published in vol. i, no. 5, of the archæological and ethnological papers of the Peabody Museum, Harvard University; also in the *Century Magazine*, *Music*, and other periodicals. A popular book on this subject by Miss Fletcher is *Indian Song and Story from North America*. Tylor's *Anthropology* contains a chapter on the music of savages. See also Grosse, *The Beginnings of Art*. A large number of primitive and national songs may be found in *The National, Patriotic, and Typical Songs of all Lands*, compiled by John Philip Sousa.

Printed examples of savage music must always be taken with caution, for in many cases it is probable that they have not been correctly transcribed by reason of lack of precision on the part of the reporter. Neither is it to be supposed that the savage singer always realizes his own intention.

The scale systems of the lower races form a subject of great interest and difficulty. "The history of the scale is essentially the history of music itself in its early existence" (Pole, *The Philosophy of Music*). The question arises, is there such a thing as a "natural" scale, or are all scales alike artificial? How are the great varieties of scales among different peoples and in different times to be explained? Have regular scales ever been developed by means of the ear and voice alone, or is some instrument always necessary? Are the primitive melodies based on melodic successions merely, or are harmonic relations implied? Were scales in most cases developed upward or downward? On what principles is the selection of sounds made to form an allowable musical scale?

Helmholtz, *On the Sensations of Tone*, English translation with copious notes by A. J. Ellis. A briefer, but valuable work, based on Helmholtz, is Pole, *The Philosophy of Music*. Parry gives large attention to the subject in *The Evolution of the Art of Music*, chap. 2. See also Wallaschek, *Primitive Music*, chap. 4. For rhythm in primitive music see Wallaschek, chap. 4; Pole, chap. 13. For instances of harmony among savages, Wallaschek, chap. 4. A book of special interest at present is Piggott, *Music and Musical Instruments of Japan*.

II

MUSIC OF THE ANCIENT CULTURED NATIONS: ASSYRIANS, EGYPTIANS, HEBREWS, GREEKS AND ROMANS

Music in ancient times, with the possible exception of that of the Greeks and Romans just before and after the beginning of the Christian era, belongs to culture history rather than to the history of art. With the exception of a few fragments, some of them doubtful, no melodies of the pre-Christian period have come down to us. No theoretical treatises have survived from any nation older in civilization than the Greeks. There is no reason to suppose that music among the Oriental monarchies ever progressed much beyond its condition among barbarous peoples of the present day. Music was not a free art, but was held in almost complete dependence upon poetry, dancing and religious ceremony. The general principles established by the study of savage music (chap. i) would apply equally to the music of the ancient civilized nations. No distinctive national styles can be inferred among the Assyrians, Egyptians and Hebrews. All these nations paid extreme reverence to music. The laws of musical practice were largely under the control of the priestly class. Music was rude, simple and unprogressive. Harmony was evidently unknown. Musical rhythm conformed to

that of verse and the dance step. The effect of music upon the mind, and its efficiency in education and worship, were largely due to the association of certain melodies and instruments with moral, religious and patriotic ideas.

The most direct evidence in respect to the musical practice of the most ancient nations is derived from the representations of instruments and players upon the Assyrian and Egyptian monuments. The subject of Egyptian music is especially interesting on account of the influence exerted by Egypt upon the art and science of Greece. Knowledge of many of the laws of acoustics, the division of the monochord, etc., besides certain musical practices, were probably transmitted to Greece from Egypt.

Pictures of Assyrian, Egyptian and Hebrew instruments, with descriptions of their construction and use, may be found in Naumann, *History of Music*, vol. i; Engel, *Music of the Most Ancient Nations;* Chappell, *History of Music;* Engel, *Musical Instruments (South Kensington Art Handbooks)*. The numerous works on Assyrian and Egyptian archæology, dictionaries of the Bible, etc., give space to music and musical instruments. Chappell emphasizes the connection between the Greek and Egyptian musical systems.

For obvious reasons the student will turn to the music of the Hebrews with greater interest than to that of any other ancient nation except the Greeks. The common supposition that the Hebrews had highly developed music in connection with their worship may easily be shown to have no foundation. There is no reason to suppose that music with them was any farther advanced than among the Assyrians and Egyptians. It was unharmonic, simple and inclined to be coarse and noisy; it had a place in military operations, at feasts, private

merry-makings, etc., but its chief value lay in its availability for religious uses. "The music of the Hebrews was divine service, not art" (Ambros, *Geschichte der Musik*). Their instruments were plainly identical with those of their neighbors, the Assyrians and Egyptians. They had probably about twenty different instruments, but there is much confusion in regard to their names and character.

Stainer, *The Music of the Bible*, gives an extended discussion of Hebrew instruments, with references to passages in the Old Testament where instruments are mentioned; this interesting work is unfortunately out of print. References in the Bible to instruments: Gen. iv. 21; Num. x. 2–8; 1 Sam. x. 5; 1 Chron. xiii. 8; 2 Chron. v. 11–14, xxix. 26–28. See also Engel, *The Music of the Most Ancient Nations*, and *Musical Instruments;* Naumann, *History of Music*, vol. i; McClintock and Strong's *Cyclopedia of Biblical, Theological, and Ecclesiastical Literature*, article *Musical Instruments;* standard dictionaries of the Bible.

There is no proof that any of the ancient Hebrew melodies have come down to us. Hebrew poetry, like that of all ancient nations, was always intoned or chanted. The cantillation of the modern Jewish synagogue is a traditional survival of the ancient usage. Lyric poetry predominated in ancient Hebrew literature. The peculiar structure of Hebrew poetry known as parallelism may be noted as probably indicating an antiphonal manner of singing, as in the Church of England to-day. Superscriptions (not retained in the King James or the revised versions) such as, "After the song beginning, Hind of the Dawn," and "After lilies," suggest that some of the psalms may have been set to secular tunes. An elaborate musical service, both vocal and instru-

mental, was organized in connection with the temple worship. The female voice was evidently not employed, — the allusions to "women singers" apply to other occasions than the temple ceremony.

Stainer, *The Music of the Bible;* Dickinson, *Music in the History of the Western Church.* The organization of priests and Levites for the temple music is described in 1 Chron. xvi. 4–6, xxiii. 5, and xxv. See 2 Chron. v. 11–14. Revival of the musical service under Hezekiah, 2 Chron. xxix. 25–30; and under Ezra and Nehemiah, Ezra iii. 10, 11; Neh. xii.

The archaic melodies and tonalities found in the modern synagogue song books of many countries have much interest, but their connection with the music of the old Jewish monarchy or with the synagogue worship of the time of Christ cannot be proved or disproved. The adoption of ancient Jewish melodies by the early Christians, and their influence upon the Plain Song of the Catholic church, is also mere conjecture.

The Music of the Greeks is distinguished from that of all the other ancient nations not only by its greater refinement and scientific elaboration, but also by the fact that the Greeks first began to divine its powers as a free independent art. They developed a rational scale system based on a knowledge of acoustic laws, their philosophers subjected the æsthetics of music to a minute examination, they devised a tolerably accurate system of notation which has survived. The Greek musical system was the precursor of that of the early Christian church, and the line of descent is unbroken from Greece, through Rome, to the Middle Ages and modern times.

The tendency of music, especially instrumental, to break away from the constraints in which it was held in antiquity, and develop laws and powers of expression peculiarly its own, belongs to a late period of Greek history. During the great literary period, from about 1000 to 400 B.C., Greek music conformed to the general law of ancient music in its subjection to poetry and pantomime. Extreme reverence was paid to it; it was believed to have had a superhuman origin; it was indispensable in religious ceremony, festivals and all the functions of social life. It was universally considered a necessary element in the education of youth, and was believed to have a direct influence for good and also, in certain of its manifestations, for evil. Musical contests were a marked feature of the national games, especially the Pythian. All classes of society, all employments of labor or amusement, had their appropriate songs. The religious cults, particularly those of Apollo and Dionysos, gave powerful stimulus to special phases of musical practice.

The different stages of Greek vocal music are coincident with the several poetic periods, viz. the epic, lyric and dramatic. Poetry, even the gnomic, was always musically rendered. Classes of melodies called *nomoi* were derived from certain conspicuous musicians, associated with particular occasions and uses, or traced to the public practice of certain nations or tribes that had endowed them with traditional qualities of expression. Music in the poetic age tended to become symbolic and conventional, although to a much less extent than in Egypt. Vocal music was simplest in the intoned recita-

tions of the rhapsodists, becoming more tuneful in the rendering of lyric poetry and the choruses of the drama. The arts of music, poetry and action were united in the drama, rhythm being their common element. Melody was less important than rhythm; the elaborate metrical system in poetry was applied to music, the two forming a single composite art. The object of vocal music was simply to add force and emotional quality to verse. (Note the contrast in modern song, in which verse rhythm yields to musical rhythm, the latter being the dominating power.) The Greek ideal of the arts of poetry, music and action, first exemplified in the Athenian theatre, greatly influenced the experiments out of which came the modern opera, particularly the dramas of Gluck and Wagner.

Greek music in the classic age was reserved and delicate. Rhythm was more studied than tune. The extent to which harmony was known and practised is a vexed question. There is no doubt that Greek music was essentially melodic, but there were occasional departures from unison and octave relations in the combination of voices and instruments, especially at final cadences.

In spite of the labors of modern scholarship, Greek theory remains a perplexing subject. How far the elaborate systems of the later theorists, such as Aristoxenus, Euclid and Ptolemy, corresponded to actual practice, and how far mathematics was allowed to bewilder the natural musical sense, cannot be certainly known. A regulated modal system, based upon the tetrachord, existed in very early times, but no definite

information concerning it can be obtained until we reach the time of Pythagoras, sixth century B.C. Seven modes, or octave species, were developed — the diatonic system. A chromatic and an enharmonic system are recognized by the later theorists. A system of notation has been recorded.

The study of Greek music divides into two departments : (1) its place in culture history, its relation to religion and social life, the views held by the Greek sages in regard to its action upon emotion and character; (2) Greek musical theory, comprising rhythm and the scale and notation systems. For general views of the various aspects of Greek music see the musical histories, such as those of Chappell, Naumann and Rowbotham, and the *Oxford History of Music*, vol. i. There are more condensed accounts in Riemann's *Catechism of Musical History*, part ii, and Langhans' *History of Music in Twelve Lectures*. Chappell's single volume is almost wholly devoted to Greek music. Rowbotham, in his earlier history, is very full and minute, but his style is inflated and diffuse. His work has been improved by condensation into one volume.

The histories of Greek poetry, especially those devoted to the drama, give more or less attention to music. Among those especially to be recommended are Haigh, *The Attic Theatre*, and Moulton, *The Ancient Classical Drama*.

The student will find the Greek scale system bewildering on account of lack of clearness on the part of many writers, and their frequent disagreement. For a condensed and lucid treatment of the subject see Williams, *The Story of Notation ;* also Parry, *The Evolution of the Art of Music*. For more detail, *Oxford History of Music*, vol. i; Pole, *Philosophy of Music ;* Stainer and Barrett's *Dictionary of Musical Terms ;* Riemann's *Dictionary of Music*. For a still more elaborate treatment, Helmholtz, *On the Sensations of Tone ;* Chappell, *History of Music ;* Rowbotham, *History of Music*.

The typical instruments of the Greeks were the lyre and the flute. Harsh, noisy instruments were avoided except in some of the orgiastic worships which came into Greece from Asia. During the classic age instrumental

music was subordinate to vocal; it was used to accompany poetic recitation and lead the measures of the dance. Independent solo playing gradually developed; the virtuoso age closed the era of Greek artistic music. Love of technical display and increase in the size and complexity of instruments were considered by the more serious thinkers a sign of degeneracy.

For Greek instruments, the histories above mentioned; woodcuts in Naumann and Chappell. Also Engel, *Musical Instruments;* Riemann, *Catechism of Musical History*, part i.

A faint light has been thrown upon the nature of Greek melody by the discovery at Delphi in 1893 of hymns with musical notation. These have been published in modern notation by Novello, London, and Reinach, Paris. See also *The Musical Times* (London), May 1 and June 1, 1894, and Williams, *The Story of Notation.*

Pagan Rome made no contribution to musical progress. The Romans derived their instruments, melodies and musical methods chiefly from the Etruscans and Greeks, particularly the latter. It was a degenerate form of music that was used in temple, theatre and circus in the time of the empire. The domestic music, essentially Greek, was of a somewhat purer character. The only important musical treatise for which we are indebted to Rome is the *De Musica* of Boethius (died 524 A.D.), which had great influence upon the music of the mediæval church.

Histories by Naumann and Rowbotham.

III

SONG IN THE EARLY CHRISTIAN CHURCH

THE age of the apostles and the fathers of the Christian church possesses an interest for the student of church music analogous to that which the same period offers to students of doctrine, liturgiology and church government. The subjects of inquiry include the rise of liturgies, rites and ceremonies, and their alliance with music; the origin and use of hymns; the foundation of the liturgic chant; the degree of participation enjoyed by the laity at the beginning, and the causes of the abandonment of congregational singing in the eucharistic service and the transference of this office to a choir of minor clericals. The tendency by which church music became essentially ritualistic and clerical was a phase of the transition from the simple and homogeneous system of the apostolic age to the hierarchical organization which became consolidated under the Western popes and Eastern patriarchs.

A thorough study of this subject involves a general view of church history and liturgics in the early Christian centuries. Among the great number of authorities may be mentioned: Schaff, *History of the Christian Church;* Milman, *History of Latin Christianity;* Pressensé, *Early Years of Christianity;* Fisher, *History of the Christian Church;* Alzog, *Universal Church History* (a standard work written from the Catholic standpoint); Stanley, *Lectures on the History of the Eastern Church.* These works con-

tain general accounts of pre-Gregorian liturgies. For the liturgies themselves, or a more detailed account of them: the liturgies of St. Mark, St. James, etc., translated into English in the *Ante-Nicene Christian Library*, Edinburgh, Clark; the *Constitutions of the Apostles*, translated, same series; McClintock and Strong's *Cyclopedia*, article *Liturgies; Encyclopædia Britannica*, article *Liturgies;* Neale, *Lectures on Liturgiology and Church History.*

For the synagogue worship as the basis of that of the churches of Jerusalem and Syria: McClintock and Strong's *Cyclopedia*, article *Synagogue;* Schaff, *History of the Christian Church*, vol. i, chap. 9.

There are but scanty allusions in contemporary records to the practice of singing among the Christians of the first two or three centuries. St. Paul alludes to "psalms, hymns and spiritual songs" (Eph. v. 19; Col. iii. 16). The exact meaning of this division is not clear. The glossolalia, or "speaking with tongues," upon which St. Paul discourses in 1 Cor. xiv., was a sort of textless vocal ebullition poured forth under the stress of religious excitement. This practice may be traced back to ancient times in Greece and Egypt; it was analogous to the long flourishes still common in Oriental music, and has perhaps survived in the "jubilations," or "melismas," of the Catholic chant.

Schaff has a full discussion of the glossolalia in his *History of the Christian Church*, vol. i, sec. 24.

The early Christian hymnody may receive some attention here, although no trace or description of the primitive melodies remains. It is probable that at first the psalms were exclusively used. Original hymns were soon composed. Fragments of early hymns are supposed to exist imbedded in the Pauline epistles and

the Book of Revelation: e. g. Eph. v. 14; 1 Tim. iii. 16; 2 Tim. ii. 11; Rev. iv. 11, v. 9–13, xi. 15–18, xv. 3, 4. The origin and early form of the great unmetrical hymns is important, viz. *Gloria in excelsis*, *Gloria patri*, *Te Deum*, *Magnificat*, *Benedictus* and *Nunc dimittis*.

Julian's *Dictionary of Hymnology* is the standard authority on this and kindred subjects. See also the *Encyclopædia Britannica*, article *Hymns;* McClintock and Strong's *Cyclopedia;* Smith and Cheetham's *Dictionary of Christian Antiquities;* Dickinson, *Music in the History of the Western Church.* For translations of some of the early Syrian and Greek hymns: Neale, *Hymns of the Eastern Church.*

The most important fact in the history of the music of the church in the first four or five centuries is the transfer of the office of song from the laity to a choir composed of clericals. (It must be understood that this applies to the eucharistic service; a distinction should be made between liturgic and non-liturgic song.) This change took place everywhere, but at different periods, and was necessarily involved in the development of sacerdotalism. Song was conceived as a part of the office of prayer, therefore a clerical prerogative. Another motive, perhaps, was the necessity of preventing the intrusion of heretical doctrines, for the numerous heretics of the time depended much upon hymn singing for the propagation of their ideas. The participation of the people was eventually confined to brief responses and ejaculations. A few of these, notably *Kyrie eleison*, survive to-day in the Catholic liturgy. A few scattered allusions antedating this change describe the Christians as singing psalms and hymns an-

tiphonally; e. g. the letter of the younger Pliny to the emperor Trajan from Bithynia, 112 A.D. A similar practice existed in the church of Antioch, second century. This custom of alternate singing was carried from Syria to Milan and Rome.

A decree of the Council of Laodicea, fourth century, forbidding the laity to share in the liturgic song, is given by Hefele, *History of the Councils of the Church to 451 A.D.*, trans. by Clarke. See also McClintock and Strong's *Cyclopedia*, articles *Music* and *Singing;* Dickinson, *Music in the History of the Western Church*, chap. 2.

A new era in the history of church worship begins with the edicts of Constantine, fourth century, officially recognizing the religion of Christ. The history of church music and poetry in the East ends with the separation of the Eastern and Western churches. Progress continued in Italy and Western Europe, keeping pace with the growth of ceremonialism, the multiplication of festivals and the organization of the canonical year. The music of the Italian church became a liturgic music; its methods were derived directly or indirectly from Eastern practice. Syrian as well as Greek influences must be reckoned, the spread of the Moslem power having driven many Syrian monks into Italy. A noted example of the transference of Oriental practice to the church in Italy is the establishment of antiphonal singing at Milan by St. Ambrose, bishop of that city, about 386, as described by St. Augustine in the *Confessions*, bk. ix. A musical system rival to that of Rome and called the Ambrosian sprang up at this time, but its peculiar nature is not certainly known. The ascription to St. Ambrose of the four "authentic"

scales, the basis of the mediæval system, is not correct. Antiphonal psalmody after the Milan pattern was introduced into Rome by Pope Celestine I., 422–432. The history of the papal choir goes back to the fifth century. The first singing schools were founded in this period. By the close of the sixth century the Roman liturgy had become essentially completed, and had been given a musical setting in the form of a system of unison chants, and this system had been made a law of the church equally with the liturgy itself.

The available information concerning this period relates to musical usages and not at all to musical examples. The general character of the church chant is known from its virtual identity with that of the subsequent period. (See chap. v.) Dickinson, *Music in the History of the Western Church.*

IV

THE CATHOLIC LITURGY

An acquaintance with the liturgy of the Catholic church should precede the study of Catholic music. This liturgy as it exists to-day was essentially completed by the year 600.

The central place in the whole Catholic system of worship is held by the Mass, the most solemn and august of the rites of the church, the chief sacrament which in its constant renewal is the means by which the channel of grace is kept open between God and his church. There are several kinds of Masses, varying according to the occasions to which they are appropriated and the manner of performance, such as the High Mass, Solemn High Mass, Low Mass, Requiem Mass, Nuptial Mass, etc. The High Mass, in which everything is chanted and sung by the celebrant and choir, may be taken as a type of the whole. The Requiem Mass is the only one which departs from the type in any marked degree so far as the text is concerned.

The office of the Mass is a perpetual mystical renewal of the atonement upon Calvary, and not, like the Protestant Communion, a mere memorial of that event. To the Protestant Christ was offered once for all upon the cross; to the Catholic this sacrifice is mysteriously repeated whenever the eucharistic elements are presented

at the altar. To those who administer the rite and those who participate in it through faith it is a sacrament of praise, supplication and propitiation. The Mass is not simply a prayer, but also a semi-dramatic action, having in itself an objective efficacy. "The sacrifice of the Mass is the consecration of the bread and wine into the body and blood of Christ, and the oblation of the body and blood to God, by the ministry of the priest, for a perpetual memorial of Christ's sacrifice on the cross. The only difference consists in the manner of the oblation. Christ was offered up on the cross in a bloody manner, and in the Mass he is offered up in an unbloody manner. On the cross he purchased our ransom, and in the eucharistic sacrifice the price of that ransom is applied to our souls" (Cardinal Gibbons, *The Faith of our Fathers*, p. 355).

The order of the Mass is contained in the Missal, English translations of which have been published for the benefit of the laity. The offices of the seven canonical hours are contained in the Breviary ; English translation by the Marquis of Bute. There are separate books containing the order for Vespers. For the history, analysis and symbolic significance of the Mass: O'Brien, *History of the Mass*, a full and authoritative work. The mood of mystical enthusiasm which the Catholic ritual inspires in the mind of the Catholic devotee is well shown in Oakeley's *Order and Ceremonial of the Most Holy and Adorable Sacrifice of the Mass.* There is an illuminating article in the *Catholic World*, vol. iv, *The Catholic Ceremonial.* The meaning of the Mass is also explained for non-Catholics by Cardinal Gibbons, *The Faith of our Fathers.* See also Dickinson, *Music in the History of the Western Church.* A book of great interest, now unfortunately out of print and rare, is Cardinal Wiseman's *Lectures on the Offices and Ceremonies of Holy Week, as performed in the Papal Chapels.*

See also Alzog, *Universal Church History;* Addis and Arnold's *Catholic Dictionary*, a storehouse of information on all liturgical

subjects; Schaff, *History of the Christian Church*, vol. i; McClintock and Strong's *Cyclopedia*, articles *Liturgies*, *Mass*, *Breviary*, *Hours*.

The Requiem Mass, or Mass for the Dead, omits the *Gloria* and *Credo*, and substitutes the Sequence *Dies Irae*. The *Dies Irae*, the greatest of the mediæval Latin hymns, has been many times translated, but an adequate metrical rendering into English is impossible. The Latin text may be found in the Missal. There are interesting notes upon it in March's *Latin Hymns with English Notes*.

The student must guard against the error of confounding the word "mass," as applied to a certain form of musical composition, with the eucharistic office. As a musical composition by any particular composer, as for instance Beethoven's "Mass in D" or Gounod's "St. Cecilia Mass," a mass is simply a part of the larger office of worship called by the same name, and consists of the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei* — that is, the portions that are sung by the choir and that do not change from day to day.

For the history of the mass (musical composition) see Dickinson, *Music in the History of the Western Church*, chaps. v. and vi.

The Requiem, as a form of musical composition, for example Verdi's "Manzoni Requiem," consists of the *Introit*, *Kyrie*, *Gradual*, *Tract*, *Dies Irae*, *Offertory*, *Sanctus* and *Benedictus*, *Agnus Dei* and *Communion*. To these is sometimes added the Responsorium, *Libera me*.

V

THE CATHOLIC LITURGIC CHANT

THE entire ritual of the Catholic church was originally rendered in a peculiar form of musical utterance known as Plain Song, Gregorian Chant, or Choral. And although many portions are now usually sung by the choir in settings by modern composers, the words pronounced by the priest at the altar, and certain portions assigned to the choir, such as the psalms and responses, are intoned or chanted in the ancient melodies. The liturgic chant is therefore as ancient, as universal and as invariable as the liturgy itself. It is the only form of music that has been officially recognized by the church. In most of the portions of the liturgy that are assigned to the choir modern musical settings are permitted. There is nothing, however, to prevent the performance of the entire ritual in the ancient chant; in fact there are churches and convents that use no other form of music throughout the entire office, whatever the occasion.

The Catholic chants may be divided into two classes, the syllabic and the florid. The general use of modern music in the Mass has had the effect of keeping the more elaborate and beautiful of the vast number of Catholic chants away from the knowledge of the musical world at large. The real wealth of Gregorian melody is

known only to one who attends churches in which it is used throughout the service, or who studies the Gradual and Antiphonary (chant books supplementary to the Missal and the Breviary) and harmonized selections from Gregorian masses, hymns, etc., which have been put forth by publishers of old Catholic music.

Chief among the simple chants are the "Gregorian tones," — eight melodies, most of them with variable endings, which are appointed to be used in the singing of the psalms.

The ritual chant has its special laws of execution; countless treatises have been written upon the subject and large attention is given in the seminaries to the purest manner of delivery. These laws govern pronunciation, vocalism, rhythm and all the special elements of expression, such as crescendo and diminuendo, changes of quality of voice, etc., taking into account conditions of time and place.

The student of this subject must clearly distinguish the idea of the chant from that of other forms of melody, the length and rate of movement of the notes being controlled by the laws of text emphasis and rhythm, and not by any time value inherent in the notes themselves. The chant, therefore, conforms to the law of subordination of music to text rhythm which characterized ancient music, and the Catholic chant is actually the projection of the musical principle of antiquity over into modern times.

The remarkable multiplication of technical, historic and expository treatises upon the Catholic chant is due to its liturgic and historic importance. For the forms of the chant, methods

of rendering, etc.: Haberl, *Magister Choralis* (especially recommended); Helmore, *Plain Song* (Novello's *Music Primers*); Helmore, *Psalter and Canticles Noted;* Helmore, *Hymnal Noted.* See also Grove's *Dictionary*, articles *Plain Song*, *Gregorian Tones* (Appendix, vol. iii). An important book is *The Roman Hymnal*, a manual of English and Latin hymns and Latin chants, compiled by J. B. Young, published by Pustet & Co., New York. There are two editions, one with accompaniments, the other without; both are needed by the student. There are cheap editions of the Gradual and Antiphonary in the mediæval notation. Editions of the melodies appointed for the Mass and Vespers, with organ accompaniments, are published by Pustet & Co., New York. For the history of the uses and development of the ritual chant in the first millennium of the Catholic church, and for its religious and æsthetic ideal and impression: the histories of music; Dickinson, *Music in the History of the Western Church; Catholic World*, vol. xxi, *The Roman Ritual and its Chant; Catholic World*, vol. xxviii, *Plain Chant in its Relation to the Liturgy.*

One of the most interesting, and also one of the most puzzling questions in the history of music is that of the origin and primitive form of the Roman system of Plain Song. A tradition that has been accepted as historic fact for a thousand years derives the title "Gregorian" from Gregory I. (pope 590–604). John the Deacon, who wrote a biography of Gregory about 872, is chiefly responsible for the statement that this pope revised, selected, composed and noted a great number of chant melodies which became the authorized model for the whole Western church, and that he also added four new scales — the plagal — to the four ascribed (also by tradition) to St. Ambrose, bishop of Milan, in the fourth century. These assertions, which have been universally accepted and are still given a prominent place in most of the histories of music, at last came under suspicion, and

Gevaert, director of the Brussels Conservatory of Music, has given them what now appears a mortal blow. Gevaert's conclusion is that "the tradition that makes St. Gregory the legislator of the liturgic chant, and the compiler of the melodies of the Antiphonary, has no historic basis. . . . The Christian chant took its modal scales to the number of four, and its melodic themes from the musical practice of the Roman empire, and particularly from the song given to the accompaniment of the kithara, the special style of music cultivated in private life. The most ancient monuments of the liturgic chant go back to the boundary of the fourth and fifth centuries, when the forms of worship began to be arrested in their present shape. . . . The composition and compilation of the liturgic songs, which was traditionally ascribed to St. Gregory I., is in truth a work of the Hellenic popes at the end of the seventh and beginning of the eighth centuries."

Gevaert first announced his conclusions in a public discourse, which was published in 1890 under the title of *Les Origines du Chant liturgique de l'Eglise latine*. This essay was afterwards amplified into a volume entitled *La Mélopée antique dans le Chant de l'Eglise latine*. This latter work now stands as the highest authority on the early history of the Catholic chant, and has performed the service of filling the gap which formerly existed between ancient and modern music history. See also *The Oxford History of Music*, vol. i, pp. 26 ff.

The Christian chants were, however, no mere reproduction of profane melodies. The ground-work of the chant is allied to the Greco-Roman melody, but the Christian song is of a much richer melodic movement. The pagan melody was sung to an instrument, the

Christian was unaccompanied, and was therefore free to develop a special rhythmic and melodic character, unconditioned by any laws except those involved in pure vocal expression.

In spite of the researches of Gevaert, confirmed as they are by the general principles that hold in all forms of art development, it must be remembered that most of the details of this transition from antique to mediæval music must be left to conjecture. The lack of living examples of Greek and Roman music, the vagueness of the antique records, and the impossibility of establishing the exact original forms of the Catholic chants, owing to the inadequacy of the mediæval system of notation, will always forbid any exact knowledge of this period.

The system of eight, afterwards ten modal scales — the so-called " Gregorian " or church modes, which were the foundation of the whole mediæval music down to about the year 1600, with their relations of " authentic " and " plagal," their finals and dominants, etc., — must be thoroughly comprehended at this point. They are represented and explained in all the histories.

See also Grove's *Dictionary*, article *Modes;* Helmholtz, *On the Sensations of Tone;* Pole, *The Philosophy of Music* (more concise than Helmholtz); Stainer and Barrett's *Dictionary of Musical Terms*, article *Plain Song;* Parry, *The Evolution of the Art of Music*, chap. 2; Riemann, *Catechism of Musical History*, part i.

The slowness of musical progress for the first thousand years or more of the Christian era, and the impossibility of identifying the precise original forms of the chant melodies, are due to the rude and indefinite system of notation in use during that period. Our modern system of notes dates from the neumæ — arbitrary points, dashes, hooks, etc., somewhat suggesting stenographic signs. In

the absence of a line or staff system the neumæ could not indicate pitch; they suggested merely the rising and falling of the voice, and were only intended as helps to the memory. The history of modern notation is the development of notes, both solid and open headed, out of the neumæ, with the establishment of staffs, clefs, measure signs, etc. Several centuries were occupied in this process.

The subject of mediæval notation is very perplexing, and most of the histories are unsatisfactory in their treatment of it, owing chiefly to the fact that experiments and methods differed in different places, and progress was not uniform. For thorough elucidation of the subject see the *Oxford History of Music*, vol. i; Riemann, *Catechism of Musical History*, part i. For more compact statement: Grove's *Dictionary*, article *Notation;* Williams, *The Story of Notation;* Helmore, *Plain Song* (Novello's *Music Primers*). Beautiful facsimiles of mediæval manuscripts, illustrating the history of notation, are published by the Plain Song Society of London.

The history of Plain Song, during the period of its exclusive use in the church down to about the eleventh century, is bound up with the proselyting labors of the Roman missionaries in Northern and Western Europe, and the generally successful efforts of the Roman see to produce uniformity in the liturgy and its musical rendering according to the Roman model.

The centres of the culture of church music were the convents. Chief of these music schools in the eighth, ninth and tenth centuries was the monastery of St. Gall in Switzerland. Here probably arose the Sequence or Prose, which began in a setting of words to the long vocal flourishes on the last vowel of the *Alleluia*. between

the Epistle and the Gospel in the office of the Mass. This idea is ascribed to Notker Balbulus, ninth century. Out of this practice grew hymns, taking at last a metrical form. German as well as Latin texts were employed, and the Sequence became a sort of people's song. The number of Sequences greatly multiplied in later centuries, and they were used in the Mass in all the dominions of the church. In the sixteenth century the number was restricted by the Council of Trent to five, viz. *Dies Irae*, *Stabat Mater*, *Victimae Paschali*, *Veni Sancte Spiritus*, and *Lauda Sion*. These hymns are of great importance in the history of religious poetry.

The histories of music; Riemann, *Catechism of Musical History*, part ii; Grove's *Dictionary*, article *Sequentia;* Dickinson, *Music in the History of the Western Church.*

VI

BEGINNINGS OF POLYPHONIC MUSIC: POPULAR MUSIC IN THE MIDDLE AGES

The music of the Christian church has passed through three great typical phases, each complete in itself, yet the product of an orderly, never-ceasing development, and each directed and moulded by the religious and social ideas of the age which produced it.

I. The liturgic chant (Plain Song), unharmonized, employed exclusively in every portion of the ritual down to the introduction of part singing in the eleventh and twelfth centuries. It is still the only permitted form of music in certain portions of the ceremony of the Catholic church.

II. The contrapuntal unaccompanied chorus, based on the Gregorian key and melodic system, employed in those portions of the service in which the Plain Song is not obligatory. This phase of church music occupies the period from the twelfth to the sixteenth centuries inclusive.

III. The form now dominant in the church at large, viz. mixed solo and chorus music, with free instrumental accompaniment, obeying chiefly the homophonic as distinct from the polyphonic method of structure, and based on the modern major and minor transposing scales.

The second epoch in the history of European church

music opens with the first rude beginnings of the practice of singing two or more parts at the same time. The first steps in the use of concurrent sounds consisted in adding one part or more to a Plain Song melody. The earliest departure from unison chanting of which we have definite record is in a strange barbaric contrivance called organum or diaphony. A manuscript of the eleventh century gives the first distinct account of this method of singing. There were two forms of organum: (1) the parts moved in parallel intervals of the octave, fifth or fourth; the parts might be two, three or four; (2) a freer form, in which the parts, two or three in number, did not move throughout in absolute parallelism, but an oblique motion, with a resulting mixture of intervals, was permitted near the close of the line.

There has been much discussion over the origin of this manner of singing. It was probably a survival of an ancient usage, and may have been known to a very limited degree to the Greeks. It must be noted that parallel empty fifths and fourths are not necessarily unpleasant to ears not habituated to modern harmony.

The importance of the first form of organum in the history of music has been exaggerated by historians. Properly speaking it is not harmony at all, but only another kind of unison (see Parry, *The Evolution of the Art of Music*, chap. 4). The second form suggests more promising possibilities. Examples dating from the latter part of the eleventh century contain passages in contrary motion, not merely at the closes, as had been permitted earlier, but in the course of the composition. In the

primitive strict organum only the intervals recognized as concords, viz. fifths and fourths, were allowed in connection with unisons and octaves. The freer form admitted transient thirds and sixths, although held as dissonances. The transition from organum to discant consists in a more liberal use of contrary motion, and the rise of a system of time valuations, by which certain notes were made equivalent to an established number of others. The standard system for a time was that of one unit to three; that is, a long note was equal to three equal notes or two unequal of the shorter species. The prevailing intervals in the twelfth-century discant were still fifths, fourths, unisons and octaves, but the so-called dissonances became more and more frequent. Parallel, oblique and contrary motion was employed in the same composition, but the value and interest of contrary motion was more and more recognized. In contrary motion, in the mixture, however unsystematic, of discord with concord, and in the perception of some definite relation of time values, all the possibilities of the art of polyphony were faintly foreshadowed.

The basis of music in this period, therefore, was chant melody, accompanied by a discanting part. In the twelfth century we find a third part, and afterwards a fourth. The theoretical superiority of fifths and fourths to all other intervals for a time hampered contrapuntal development. There was no thought of a free invention of the cantus firmus; at first the chief melody was borrowed from the chant books; soon secular songs were drafted into use. In some of the early experiments the discanting part was also borrowed, the

words, which were often secular, being likewise retained. This even happened in three-part discant, with, of course, modification of the added tunes.

A step of great importance was that of bringing parts in one after another, instead of always together. Still more momentous, as the history of music down to our own time shows, was the invention of the device of making one part follow another by similar intervals — the method known as "imitation," upon which the arts of fugue and canon and the free employment of counterpoint rest. The word counterpoint (punctus contra punctum, point against point) eventually took the place of discant.

The progress of musical combination was doubtless promoted by the practice on the part of the singers of extemporizing the discanting parts. How general this liberty was, or how long it continued, is not certainly known. It brought in many abuses, and theorists and prelates often fulminated against it; but it acted in the interest of experiment and advancement, and doubtless counteracted the obstructive tendencies of theory by enforcing the rights of the ear. It is certain, too, that chromatic alteration of notes, not indicated in the score, was permitted in practice.

The basis of the tonal art of the Middle Ages was therefore counterpoint, not harmony. The modern conception of a chord and progression of chords did not enter the mind of the mediæval theorist. The homophonic principle of musical structure properly dates only from the seventeenth century, although foreshadowed in the sixteenth. (See chap. xi.)

The text books and dictionaries give definitions of counterpoint, polyphony, harmony and homophony. These distinctions must be thoroughly grasped at this point.

The history of music from the eleventh to the fourteenth centuries inclusive is that of the slow mastery of the art of pure vocal counterpoint. Beginning with the two-part discant, we trace the discovery and application of the various methods of interweaving melodic parts so as to produce a smooth, coherent, musical tissue. A melody borrowed from the Plain Song, or from a secular song, and called cantus firmus, forms the leading part, to which counterpoints are added. The historic process consisted in gradually increasing the number of parts, eliminating consecutive octaves, fifths and fourths, mastering the different species from "note against note" counterpoint to "florid," the varieties of double, triple and quadruple counterpoint, and counterpoints in contrary motion, augmentation, diminution and retrogression. The necessities of figural music also required more exact methods of notation.

A very different form called faux-bourdon (false bass) was known as early as the fourteenth century. Against every note of the cantus firmus it placed two others, the intervals being thirds and sixths. Adaptations of the principle of the faux-bourdon appear in the works of the subsequent period, often with beautiful effect.

The term contrapunctus took the place of discantus in the thirteenth century. Four-part writing was attempted as early as the first half of the twelfth century at Paris. Imitations were in use in the twelfth century; double counterpoint in the thirteenth. The

oldest theoretical treatises upon counterpoint date from the twelfth and thirteenth centuries. Progress in this art was not equally rapid in all places. Communication between the church centres was still very irregular.

In tracing the development of polyphony we are led first to Paris, where a school of theorists and practical contrapuntists existed in the twelfth and thirteenth centuries, antedating the so-called Netherland school. The kings of the Capetian dynasty were usually munificent patrons of music and maintained establishments for the practice of both ecclesiastical and secular song. The art gradually extended over Northern France, Flanders, the Low Countries and Germany. It was taken to Rome in the fourteenth century. Polyphonic chorus music is therefore the creation of the same time and place as the Gothic architecture.

An English contrapuntal school appears to have become established at almost the same time as the Parisian and Flemish, but to what extent its progress was independent of the continental movement cannot be certainly known. The most remarkable example of early contrapuntal music known to exist is the four-part canon "Sumer is icumen in," a "round" constructed on a popular song with a two-part ground bass. This remarkable composition is clearly proved to belong to the thirteenth century.

Among the more eminent theorists of this early epoch are Guido of Arezzo (the chief name in the organum period, the supposed inventor of "solmization" and the four-lined staff), Franco of Cologne, Franco of Paris, twelfth century, Walter Odington (English),

thirteenth century, Marchettus of Padua, thirteenth century, Phillippe de Vitry, thirteenth century, Johannes de Muris, fourteenth century, Guillaume de Mechault, fourteenth century, John Dunstable (English), early in the fifteenth century.

The study of the early phases of mediæval music is one of peculiar difficulty, and the ordinary student can only accept certain general conclusions from data that have been unearthed by musical archæologists. The obstacles in the way of a coherent narrative consist in the scantiness of the early musical examples, the bewilderments of a crude notation, gaps in the records and chiefly the fact of the lack of uniformity in method and progress in different countries and even in neighboring districts. The modern writers, even the best, do not always follow the same lines, or emphasize the same facts, hence it is hardly possible for the reader to escape a discouraging confusion in respect to details. There is no better summary than Parry's, in the fourth chapter of his *Evolution of the Art of Music*. There is a very full account, especially valuable for its copious examples in modern notation, in the *Oxford History of Music*, vol. i. See also Henderson, *How Music Developed;* Grove's *Dictionary*, articles *Schools of Composition, Mass, Motet;* Pole, *Philosophy of Music;* Riemann, *Catechism of Musical History;* Dickinson, *Music in the History of the Western Church* (a popular review of the subject). The round, "Sumer is icumen in," is exhaustively discussed in Grove's *Dictionary*, article under that head.

The Secular Music of the People merits attention at this point, although but little remains in a shape that can be identified. Its historic importance chiefly lies in the maintenance of the practice of solo melody with instrumental accompaniment, and a free use of instrumental music, while neither had any share in the contemporary music of the church. More decided rhythm and more regular form, simpler key relations and free

invention of melody were the features of the folk song and dance. The idea of individual expression, however rude and simple, was thus preserved.

The courtly poetry and song of the Middle Ages, so important in the history of literature and manners, merits a passing notice in the history of music. The Troubadours of Provence (eleventh to thirteenth centuries) and the Minnesingers and court epic poets of Germany (latter part of the thirteenth century), united the verse to a simple and refined form of melody, accompanied by a single instrument.

The Mastersingers — guilds of artisans in the German cities in the fifteenth and sixteenth centuries — cultivated music and poetry by means of quaint and pedantic rules and graded orders of merit.

A large variety of instruments was used in the popular practice of music in the Middle Ages. They were clumsy and very limited in efficiency. The types most capable of development survive in the perfected orchestral and domestic instruments of the present day.

In spite of the scantiness of musical remains a great deal of attention has been bestowed upon this rather unproductive theme. Its importance is greater in culture history than in the history of music. Naumann has a very interesting chapter upon it in the first volume of his *History*, with illustrations. See also Rowbotham, *History of Music*, vol. iii; Lacroix, *The Arts of the Middle Ages*, chapter on music, illustrated; Engel, *Musical Instruments;* Grove's *Dictionary*, article *Song;* Riemann, *Catechism of Musical History*, part i; Chappel, *Old English Popular Music;* Henderson, *How Music Developed*, chap. 5; Elson, *History of German Song;* Wagner, text of "Die Meistersinger von Nürnberg," trans. by H. and F. Corder.

The histories of the early poetry of France and Germany contain allusions to musical customs.

The folk song of France comes more directly into the current of art history through the adoption of popular tunes by the masters of the Netherland school as *canti firmi* in their masses and motets. This custom but rarely obtained among the Italian church composers, who used melodies taken from the ritual books and sometimes original themes. Professor Spitta (*Deutsche Rundschau*, April, 1894) goes so far as to say that the non-Italian composers "rested upon the foundation of the folk song." "The polyphonic music developed out of the folk song, and was not untrue to it in its (the former's) highest development." These composers also set to music a vast number of French chansons in contrapuntal style, as purely secular pieces, the result being a form of composition much simpler and more definitely expressive than the masses and motets.

VII

THE AGE OF THE NETHERLANDERS, 1400–1550

THE period of slow experiment, of apprentice work, in the development of mediæval vocal counterpoint ended about 1400. The art from that time on was in the hands of men worthy to be called masters. Contrapuntal structural devices, although still cultivated as an end in themselves, also became refined into means of expression, and musicians came in sight of what must always be the supreme aim of stylistic progress.

The completion of vocal counterpoint on its technical side was achieved by musicians of Northern France and the Low Countries. The Netherlanders became the teachers of Europe and supplied almost all the church centres of their own districts, France, Italy, Austria and Spain, with composers, choir leaders and instructors.

When complete knowledge of contrapuntal devices had been attained two tendencies appeared in conflict with each other. One was in the direction of complexity and difficulty. Music became an exercise ground for scholastic ingenuity. Counterpoint single, double, quadruple, augmented and diminished, direct, retrograde and inverted, became the joy of composers. The notation became equally bewildering. To increase the sophistication of musical science a cabalistic system,

known as "riddle canons," was devised to indicate to the initiated the manner of construction that was expected of him. Rhythm was obscured and the words hopelessly lost in the web of crossing parts. Composers largely occupied themselves with the mechanical side of their art. Technical cleverness was the uppermost aim, rather than beauty or devotional expression.

The second tendency was toward simplicity. It is a common error to suppose that labored artifice was the sole characteristic of the scientific music of this period. A great amount of music in four, five and six parts was also produced in which there was a striving for devotional effect, a clear leading of the voices and an adjustment of phrases into more condensed patterns. The "familiar style," in which the music moves note against note, syllable against syllable, suggesting modern chord progressions — a style so frequent in Palestrina — appears in a multitude of instances in the works of the Netherland masters.

It should be borne in mind that the mediæval chorus composers were tune setters, not tune makers. The cantus firmus was borrowed, either from a liturgic chant or from a popular song. The latter practice became exceedingly common. In such cases the words connected with the secular tune were often introduced at the beginning of a movement of mass or motet. The secular words often gave the name to the mass, hence the "Mass of the Armed Man," the "Adieu my Love Mass," etc. No irreverence was intended and to the generality of worshippers, even the most pious, no offence was given. This practice declined in the sixteenth

century and disappeared as composers gradually acquired the habit of inventing themes for the *cantus firmus*. The grotesque effect of this usage, as well as the prevalence of this custom of introducing secular words, has been exaggerated by historians.

About three hundred and seventy prominent Netherland composers of this period have been enumerated. Among the most eminent are Dufay (first half of the fifteenth century), Binchois (same period), Okeghem, or Ockenheim (died about 1520), Hobrecht (1430–1506), Josquin des Près (about 1450–1521), Pierre de la Rue (died early in the sixteenth century), Gombert (flourished middle of the sixteenth century), Clemens non Papa (died about 1558), Arcadelt (about 1514–1559), Verdelot (died about 1560), Willaert (about 1490–1562), Goudimel, teacher of Palestrina (about 1505–1572). Germans eminent in this style, of whom the most prominent were Finck, Hofhaimer and Isaak, flourished in this period. Among the eminent theorists were Tinctoris, Gafor and Glarean.

The art of constructing musical labyrinths ran to its full length with Okeghem. The work of such as he was necessary however, since a complete mastery of technical material must precede and condition expression. Josquin des Près is the greatest name before the culminating period of Willaert, Lassus and Palestrina. He was an adept in all the lore of the Netherlanders, and produced a great deal of work that is of a bewildering intricacy; but he also understood the value of moderation, and often sought to make science minister to beauty of tone and expression. He surpassed his pre-

decessors in agreeableness and originality of melody, ease of movement and clarity of harmony.

Naumann, *History of Music*, vol. i; Parry, *The Evolution of the Art of Music;* Riemann, *Catechism of Musical History;* Dickinson, *Music in the History of the Western Church; Famous Composers and their Works,* series i, article *The Netherland Masters;* Grove's *Dictionary*, articles *Schools*, *Mass*, *Motet;* Langhans, *History of Music in Twelve Lectures;* Henderson, *How Music Developed.* For the development of notation: Williams, *The Story of Notation.*

VIII

CHORAL MUSIC OF THE SIXTEENTH CENTURY

THE form of church music whose progress has been outlined in the two preceding chapters reached its perfection with Palestrina and the Roman school, Orlandus Lassus in Munich, and the Venetian school founded by Willaert and culminating in Giovanni Gabrieli. The period itself demands attention, for it was the time of the fruition of Renaissance art, of the Protestant Reformation and the Counter-Reformation in the Catholic church, — all of which movements influenced church music through their action upon the religious sentiment and the ecclesiastical conception of art.

Although the connection of sixteenth-century Catholic music with the intellectual movements above mentioned may not be obvious at first sight, this music may justly be considered as an expression of that vein of impassioned devotion which remained uncorrupted in the heart of Catholicism, and manifested itself in the Catholic Reaction and the founding of the great missionary and philanthropic orders. Among the books which possess a sympathetic insight into the nobler Catholic spirit of the time may be especially mentioned Symonds, *The Catholic Reaction*, and Alzog, *Universal Church History* (Catholic). See also Dickinson, *Music in the History of the Western Church.*

No injustice will be done to the other great musicians of the time if Palestrina is taken as the highest representative of the mediæval polyphonic school. Although

the student should avoid the common error of ignoring his numerous contemporaries who produced works in the same style as his and almost as perfect, yet there need be no doubt that Palestrina's fame is deserved, and that he completed the style in respect to grace, sweetness and devotional exaltation.

Giovanni Pierluigi, called Palestrina, from the place of his birth near Rome, was born probably in 1526 (authority of Haberl), died 1594. He spent almost the whole of his art life in Rome in the service of the popes. He enriched every portion of the ritual with music, his works including ninety-five masses. Among his compositions that have attained the widest celebrity are the "Stabat Mater" and the "Improperia." Among his contemporaries in Rome were such men as Vittoria, Marenzio, the Anerios and the Naninis. Together they compose "the Roman school" or "the Palestrina school," and all that could be said in description of Palestrina's style might be applied to theirs without essential alteration.

The characteristics of Palestrina's art can easily be learned by analyzing a movement from one of his larger works. Three general modes of treatment will be discovered: (1) the intricate texture, canonic imitation, etc., of the Netherland work; (2) the "familiar style" (stile famigliare) in which the voices move together, usually one note to a syllable, suggesting simple chord progressions; (3) a blending of the two, the "Palestrina style" *par excellence.* Analysis will show the student the difference between the key and harmonic systems of the Palestrina time and the modern; a lack of the modern

architectonic principle of sections and periods; the absence of definite rhythm in the music as a whole, since the melodic constituents do not, as a rule, begin and end together; the frequent crossing of the voices; the prevalence of plain triads with an occasional seventh; the preparation of all dissonances, — in a word, a vagueness of design and a certain monotony of melody and harmony. This music does not lack dynamic change or alteration of speed, but these contrasts, which depend upon the will of the conductor, are moderate and subtly graded. There are no modulations, the key remains the same throughout the work. Within these limitations the sixteenth-century masters attained a purity of sound, a grace of movement and a calm, ethereal quality of expression which have made their works to many minds the most perfect ideal of devotional music that has ever been achieved.

It must be remembered that the effect of this form of music depends not entirely upon its artistic qualities, but largely upon its religious and historic associations. It is liturgic, confessional music; it reveals its true character only when blended with the ceremonies of Catholic worship. The secondary purpose of the Catholic ritual is to produce a complete absorption of the worshipper's mind in the contemplation of sacred mysteries. The cloistral discipline, the intimate religious exercises, tend to create a mystical, rapt type of piety, separating the soul of the devotee from all secular interests and reminiscences. The mediæval *a capella* music reflects this spirit and aids to promote it. "Palestrina's conception of what the music of the Roman

church should be was in perfect accord with the principle held by the early church: that music should form an integral part of the liturgy and add to its impressiveness. . . . No sensuous melodies, no dissonant tension-creating harmonies, no abrupt rhythms distract the thoughts and excite the sensibilities. Chains of consonant chords growing out of the combination of smoothly flowing, closely interwoven parts, the contours of which are all but lost in the maze of tones, lull the mind into that state of submission to indefinite impressions which makes it susceptible to the mystic influence of the ceremonial, and turns it away from worldly things" (Mees, *Choirs and Choral Music*, p. 61).

The student will also observe the lack of variety in expression. Comparing a mass by Palestrina with one by Schubert or Gounod he will perceive not only a difference of style and form, but also one of purpose and ideal. The modern work strives to depict the moods suggested by the words according to the general methods that prevail in modern lyric and dramatic music; while the aim of the older music is to render a universal sentiment of devotion that is impersonal and general. Music here conforms to the idea of prayer. There is no thought of definite portrayal; the music strives merely to deepen the mystical impression of the ceremony as a whole. It must not be understood that there is no characteristic expression in this school of music; it does exist, but it is restricted to comparatively narrow bounds. Setting aside the difference of conception, the nature of the mediæval modal system in itself precludes the modern variety of expression.

Editions of selected works of Palestrina may be obtained from leading publishers, for instance, Novello, Ewer & Co. Many of these print the voice parts also in close score for convenience in reading. The "Missa Brevis" may be recommended for a beginning on account of its comparative simplicity. The "Mass of Pope Marcellus" should be familiar. Other choice and available masses are "Assumpta est Maria," "O admirabile Commercium," "Iste Confessor" and "Tu es Petrus." There is an interesting edition of Palestrina's "Stabat Mater," by Richard Wagner, published by Kahnt, Leipzig. Many of the motets may be had in the modern clefs. The "Musica Sacra" (Latin texts), one volume, published by Peters, contains beautiful selections from Palestrina's works, including the "Improperia," besides fine works by other masters of the Roman school.

For critical discussion of the sixteenth-century Catholic music: Parry, *The Evolution of the Art of Music* (this analysis is technical; there is no attempt to explain liturgic significance); Mees, *Choirs and Choral Music;* Dickinson, *Music in the History of the Western Church; Famous Composers and their Works*, series i; Grove's *Dictionary*, articles *Mass*, *Motet*, *Schools;* Henderson, *How Music Developed;* Thibaut, *Purity in Music.*

Palestrina has been enshrined in history as the "saviour of church music." But the story upon which this title is based has no historic validity. That the Council of Trent (1545–1563) had serious thought of abolishing figured music and reducing the church song to the original unison chant, and that it was saved by Palestrina through the convincing beauty and spirituality of the "Mass of Pope Marcellus," has been reiterated by all histories and dictionaries of music except a few of recent date. It has been proved that there is no foundation for this legend.

Dickinson, *Music in the History of the Western Church; Catholic World*, vol. xlviii, *The Palestrina Myth;* Henderson, *How Music Developed*, chap. 6.

Venice was the chief rival of Rome in church music in the last half of the sixteenth century. In the music of the Venetian school we find a more passionate and varied tone, a greater sonority, pomp and splendor of movement. Chromatic changes are more freely employed; the contrapuntal leading of parts tends to condense into more massive harmonies. The organ adds its tone to the voices, and an independent organ solo style makes its modest appearance. All this progress is identified with the church of St. Mark. The founder of the sixteenth-century Venetian school was Adrian Willaert (about 1490–1562), a Netherlander. The structure of St. Mark's church, with its two galleries and organs facing each other, suggested to him the plan of dividing his choir into two bodies, by which new combinations and effects were obtained. The tendencies of the Venetian school were further established by Cyprian de Rore (1516–1565), Claudio Merulo (1533–1604), Andrea Gabrieli (about 1510–1586) and Giovanni Gabrieli (1557–1612). The latter is undoubtedly the greatest of the line. His organ works contain a dim promise of a new epoch. (See chap. xii.)

Dickinson, *Music in the History of the Western Church;* Henderson, *How Music Developed.* There is an unwarrantable neglect of the Venetian school in most of the histories.

The traditions of the Roman school were carried over into the seventeenth century by a number of excellent composers, among whom Gregorio Allegri (about 1580–1652) is best known by virtue of his celebrated "Miserere," formerly a noted feature of the ceremonies in the Sistine Chapel on Good Friday.

Mendelssohn's *Letters from Italy*, trans. by Lady Wallace; Grove's *Dictionary*, article *Allegri*. The "Miserere" may be found in *Musica Sacra* (Latin text), published by Peters. The peculiar effect of this work was largely due to embellishments and other traditional modes of rendering which do not appear in the printed editions.

The name usually coupled with that of Palestrina as representing the highest achievement of mediæval choral art is that of Orlandus Lassus (original Flemish, Roland de Lattre, Italianized, Orlando di Lasso), 1520–1594. His chief field of labor was Munich. In force, variety and range of treatment he surpasses Palestrina; he is inferior to his rival in nobility and pathos. His motets hold a more important place than his masses. His madrigals, choral songs and other secular works are of especial significance. He made bold experiments with chromatics. He showed keen sympathy with the popular elements that were working strongly in the music of his time. Palestrina's music is permeated with the spirit of the liturgic chant; Lassus' with that of the folk song.

The histories recognize the merits of Lassus. There is an excellent article upon him by W. J. Henderson in *Famous Composers and their Works*, series i. A few of Lassus' masses, motets and secular songs may be had in modern notation.

One of the most important and praiseworthy movements in the culture of church music at the present time is the revival of the study of the masters of the sixteenth century. A strong influence in this direction is exerted by the St. Cecilia Society, founded by Dr. Franz Xaver Witt at Regensburg in 1868. Flourishing branches of this society exist in many of the chief church centres of Europe and America. It is the patron

of schools of music; it has issued periodicals, treatises and musical compositions. Its avowed purpose is to restore a more perfect relation between music and the liturgy, and to erect a barrier against dramatic and virtuoso tendencies in church music. It devotes attention also to the pure form and rendering of the liturgic chant. Work similar to that of the St. Cecilia Society is performed by the Schola Cantorum of Paris.

An event of far-reaching importance in the history of the music of the Catholic church is the decree of Pope Pius X., promulgated in 1904, in which a return to the mediæval style and the clerical conception of church music is commanded, so far as modern conditions permit. The most important requirements are that boys shall take the place of women in the choirs, that the Gregorian chant shall be restored to the highest place of honor in the liturgic services, and that the Palestrina style shall be considered the standard towards which the music of the choir shall strive to conform. The latter injunction aims at the suppression of all music whose style is suggestive of the concert and the theatre. Of these requirements the first is the only one that presents serious practical difficulties.* The emphasis placed upon the Gregorian chant and the chaste, subdued style of the Palestrina epoch simply conforms to those traditions that must always be held valid in worship music.

* This item has since been modified in its application to America.

IX

EARLY GERMAN PROTESTANT MUSIC

THE second great school of ecclesiastical music that engages the student's attention is that of the reformed congregations of Germany. The study of this subject begins with the Lutheran hymn tune or chorale. In the development of German Protestant music the religious folk song holds a place analogous to that of the Gregorian chant in the building up of the music of the mediæval Catholic church. The first study will be to trace the causes of the prominent place held by congregational singing in the German Protestant worship, the origin and character of the tunes to which hymns were set, and the relation of the choir anthem and organ playing to the people's song.

The first condition of obtaining a proper conception of the essential nature of the music of this school, especially in its early stage of close dependence upon the life of the people, is to gain a clear view of what Protestantism really is and the reasons for the particular course that it took in Germany. The reform movement led by Luther owed its success primarily to the inherent repugnance of the Teutonic mind to an external spiritual authority. The spirit of rebellion had long been growing; it had been stimulated by the influence of the intellectual awakening known as the Renaissance,

and the new learning. Luther, while still a loyal Catholic, protested against certain arbitrary assumptions of the pope. (Posting of the ninety-five theses, 1517.) The burning of the pope's bull of excommunication (1520) signalized Luther's complete separation from the Catholic church. At the Diet of Worms (1521) he implicitly declared the foundation principles of Protestantism when he appealed to the Holy Scriptures, reason and conscience as higher authorities than ecclesiastical tradition, popes and councils. This principle, denying the necessity of a mediatorial priestly class, throws personal responsibility upon each individual, and asserts not only his duties, but also his rights and privileges. The entire membership of the Christian body is recognized as a universal priesthood, with direct access to the Father through the merits of Christ alone. This conception restored to the laity in consultation with the clergy the determination in matters of government, ritual, etc. The office of worship became viewed as a spontaneous offering of the people, not a function imposed upon them and having in itself a magical efficacy.

In respect to the office of song, therefore, the idea of congregational singing as an element in the liturgic office was restored. Choir singing was retained, but it was not exalted above the congregational song. The entrance of the people's music into the central act of worship was hailed at the beginning as symbolic of the democratic nature of the new system. As an inevitable corollary from these changes the language of the people took the place of the Latin, although this substitution was not made complete in Luther's day.

This privilege of an active share in the act of worship once granted to the people, the practice of hymn singing revived with the greatest enthusiasm, and contributed powerfully to the spread of the reformed doctrines.

A general knowledge of the causes and spirit of the Reformation should precede the study of Lutheran church music. Among the multitude of writings on this subject there may be mentioned as especially compact and clear: Fisher, *History of the Reformation;* Häusser, *The Period of the Reformation;* Schaff, *History of the Christian Church,* vol. vi; articles in the *Encyclopædia Britanica.* Alzog, *Universal Church History,* gives the Catholic view of the Lutheran movement.

Musical interest is first drawn to the rise of German Protestant hymnody and the provision of popular hymn tunes for liturgic use. Luther was not the founder of German hymnody; the religious folk song had existed for centuries. Wackernagel's collection of old German hymns contains one thousand, four hundred and forty-eight examples, written between 868 and 1518. They exhibit almost no anticipation of the reformed doctrines.

With few exceptions, vernacular hymns were not permitted in the ceremonies of the Mass. They were used in the subordinate services, on pilgrimages, at dedications, social gatherings, on the march, etc.

Dickinson, *Music in the History of the Western Church;* Schaff, *History of the Christian Church; Encyclopædia Britannica,* article *Hymns;* Winkworth, *Lyra Germanica* (translations).

The originality of Luther's work for Protestant hymnody has been exaggerated by historians. It was not new forms but a new spirit that he gave his church. He wrote thirty-six hymns, of which five only are wholly

original. The others are more or less free paraphrases of psalms, and translations or adaptations of mediæval Latin hymns and religious folk songs.

Translations of Luther's hymns are contained in Bacon and Allen's *Hymns of Martin Luther, set to their original Melodies, with an English Version.* See also *The Chorale Book for England*, compiled and edited by Bennett and Goldschmidt; *Lyra Germanica*, translations by Catherine Winkworth; Julian's *Dictionary of Hymnology* (for technical and critical discussions); Dickinson, *Music in the History of the Western Church.*

Luther's example was followed by a large number of clergymen and poets. But the preparation of tunes was a less direct and simple process than the composing of hymns. The musician of the early sixteenth century, as we have already seen, was a tune setter, not a tune maker. The old practice of selecting a melody and setting it in contrapuntal style was followed by the founders of the Lutheran musical service. The ancient custom of fashioning religious songs out of secular poems, as well as transferring the melodies, was also adopted. The chorales were therefore derived from three sources: (1) the melodies of the Catholic ritual chant; (2) the pre-Reformation religious folk song, and (3) the secular folk song. The cantus firmus was at first given to the tenor, the setting was contrapuntal. Later the tune was put into the upper part, and the harmony fell into plainer arrangements of chords, prefiguring the modern harmonic system.

The original forms of the chorale tunes were less strict than those of the present time. There was greater variety of measure and of note values, and often several notes to a syllable, as well as greater buoyancy of movement. A

party exists among German churchmen which advocates the restoration of the primitive rhythmic chorale.

The German Protestant hymn and chorale reached their highest excellence in the sixteenth and seventeenth centuries; production declined in the eighteenth, and since then but little of value has been added.

For the history of the German chorale: Naumann, *History of Music*, vol. i; Curwen, *Studies in Worship Music*, vol. ii (a book of especial value); Dickinson, *Music in the History of the Western Church;* Grove's *Dictionary*, article *Song*, p. 619 (illustrations of old melodic forms). An excellent collection of German hymns in English translation, with the most important tunes of the German church, is Bennett and Goldschmidt's *Chorale Book for England.* Many of the finest German tunes are to be found in the recent American hymnals.

Bacon and Allen's *The Hymns of Martin Luther* contains the tunes originally set to Luther's hymns, but in their modern form.

The time-honored belief that Luther composed hymn tunes as well as verses must be rejected. The melodies to the number of about twenty-five once ascribed to him have been traced to earlier sources. A possible doubt remains in the case of the tune of "Ein' feste Burg," but Bäumker shows that it bears a strong resemblance to an ancient Gregorian melody.

In the forms of worship which Luther prepared for the Wittenberg churches (*Formula Missae*, 1523, and *Die deutsche Messe*, 1526) he retained many of the old Latin offices. Like the founders of the Anglican church he was a purifier, not a destroyer. In the liturgy of 1526 the chorale holds a prominent place.

For the Lutheran liturgies: Schaff, *History of the Christian Church.*

The method of construction of the choir motet in the Lutheran church did not differ from that of the Catholic motet. The German composers soon turned to the chorale in search of themes for the *cantus firmus*. Besides the more elaborate anthems a form of music called Chorallied appeared, in which the entire chorale melody was set in a style of counterpoint more restricted than in the motet, yet more elaborate than the harmonized chorales of the congregation. Prominent among the composers who enriched the evangelical service with choir music was Johann Walther (1496–1570), Ludwig Senfl (about 1492–?), Hans Leo Hassler (1564–1612), and Johannes Eccard (1553–1611). The two latter have maintained high rank in German religious music to the present day.

During the sixteenth century the unison chorale of the people was accompanied contrapuntally by the choir. About 1600 the organ took the place of the choir in this office, and from that time dates the development of a new school of organ playing, based on the free chorale variation.

For the organization of the choirs and the schools for boys connected with the churches see Mees, *Choirs and Choral Music*.

X

PROTESTANT CHURCH MUSIC IN ENGLAND

THE music of the Anglican church, like that of the Catholic and Lutheran churches, is connected with an authoritative liturgy. Neither the ritual nor the music of the Anglican church is an independent creation, but both are modifications of corresponding institutions existing in the mother church. The study of the music of the Church of England should be preceded by an acquaintance with the liturgy and the circumstances of its development.

The chief events which mark the transformation of England from a Catholic to a Protestant country are the breach between Henry VIII. and the papacy resulting in the Act of Supremacy of 1534, which declared the king and his successors "protector and supreme head on earth of the church and clergy of England"; Tyndale's translation of the Bible into English; the accession of Edward VI., 1547, and his espousal of the Protestant cause; the publication of the Book of Common Prayer, 1549; reaction under Mary the Catholic, 1553–1558; the accession of Elizabeth, 1558, and the restoration of the Protestant supremacy; publication of the Thirty-nine Articles, 1563. In the separation of 1534 no doctrinal change was involved. The purification and restatement of doctrine began with the accession of

Edward VI., and was not fully completed until the final revision of the Book of Common Prayer in 1661. The Anglican church was conceived, not as an institution built upon wholly new foundations, but as an inheritor of the privileges of the ancient church and the hereditary defender of the faith once committed to the apostles, with the declaration of an open Bible and the emancipation of the reason.

Political conditions must be taken into account in explaining the origin and character of the liturgy of the Church of England. Among the more concise histories of this period are: Green, *A Short History of the English People;* Fisher, *History of the Reformation;* Häusser, *The Period of the Reformation;* Perry, *The Reformation in England* (*Epochs of Church History*); articles in the *Encyclopædia Britannica.*

The conservatism of the founders of the Church of England is witnessed by the liturgy, which was largely composed of materials furnished by the office books of the mother church. The same fact is seen in the prominence given to ceremonies designed to impress the senses, especially in the usages of the so-called high church or ritualistic party.

There is only one office book in use in the Church of England, viz. the Book of Common Prayer, and this should be examined and compared with the Catholic Missal and Breviary. The Prayer Book of the Episcopal church of America differs but slightly from that of the Church of England. The Prayer Book will be found to contain both constant and variable portions, with separate offices for Communion, ordering of priests, etc. Histories of the Book of Common Prayer and commentaries: Proctor, *History of the Book of Common Prayer;* Maskell, *The Ancient Liturgy of the Church of England;* McClintock and Strong's *Cyclopedia,* articles *Liturgies, Common Prayer; Encyclopædia Britannica,* article *Liturgy.*

Jebb, *The Choral Service of the United Church of England and Ireland* is a valuable book, but out of print.

There are three modes of performing the service in the Church of England: (1) the choral or cathedral mode, in which the delivery is musical throughout, except in the lessons; (2) the parochial, without choir; (3) the mixed, in which the prayers, creeds, litany and responses are recited in speaking voice. In the full choral service three forms of song exist, — the figured music of the choir in anthem style (viz. anthem and "service"), the accompanied chanting of the psalms, and the unaccompanied intonation of the priest. The hymns sung by the congregation are not a part of the liturgy.

The form of the Anglican chant, single, double and sometimes triple, is readily seen by examining examples, and should be compared with the Gregorian chant. The earliest Anglican chant was derived from the Catholic Plain Song, and was arranged by John Marbecke, 1550. A harmonization of Marbecke's melodies appeared in 1560. The present form of the Anglican chant was not established until the seventeenth century. Few chants now used in the Church of England are older than the eighteenth century. Many additions were made in the nineteenth century. In the Restoration period and still more in the eighteenth century, says Helmore, "double chants and pretty melodies, with modern major and minor harmonies, came to be substituted for the single strains, the solemn and manly recitation tones, and the grand harmonies of the sixteenth century." There has been a partial reaction in the

nineteenth century in favor of a more dignified style, going so far in certain quarters as an attempt to restore the Gregorian Plain Song. The manner of adjusting the notes to the words is called "pointing." There is no authoritative method of pointing, and there is much disagreement upon the subject.

In the choral service, and often in the mixed, the psalms are chanted antiphonally by a divided choir.

There is a multitude of chant books. Those should be consulted which bear the names of eminent cathedral musicians. For history and explanation : articles in Grove's *Dictionary;* Naumann, *History of Music;* Davey, *History of English Music;* Curwen, *Studies in Worship Music;* Dickinson, *Music in the History of the Western Church;* Helmore, *Plain Song* (Novello's *Music Primers*).

Selected psalms and canticles, technically known as "services," are sung anthem-wise, and are to be distinguished from the daily psalms, which are chanted antiphonally. Since these members of the "service" (*Te Deum*, *Jubilate*, etc.) are regularly appointed for the morning and evening prayer, they may be said to correspond to the choral unvarying portions of the Catholic Mass.

Grove's *Dictionary*, article *Service.*

The words of the anthem are not prescribed, and thus the anthem is not strictly a part of the liturgy. The selection of the anthem is left to the choir master, but the tradition of the church implies that the words shall be selected from the Scriptures or the Book of Common Prayer. The anthem is sometimes omitted altogether.

The anthem in its modern form of mixed solo and chorus music is an English invention, dating from the

latter part of the seventeenth century. The modern "full" anthem is the legitimate successor of the old Catholic motet. The "verse" and "solo" forms are the result of the working of the Italian art of solo singing into the domain of church music. The history of the English anthem is to be traced from the polyphonic works of such worthy rivals of Palestrina and Lassus as Tallis, Tye and Gibbons of the Elizabethan period; through the hiatus during the Puritan domination; the restoration of church music in the completely changed forms of the day under Charles II. — a period distinguished by the work of the gifted Henry Purcell (1658–1695)— the solid, but dry and mechanical productions of the middle of the eighteenth century to the middle of the nineteenth, and the work of the cathedral musicians of the last half-century, in which we find a richer color and a more varied and appealing expression than ever before in the history of English church music. To the names of the brilliant musicians who distinguish this later epoch in England, should be added a few American composers who have written in the same style.

Grove's *Dictionary*, article *Anthem;* Naumann, *History of Music;* Davey, *History of English Music;* Foster, *Anthems and Anthem Composers;* Curwen, *Studies in Worship Music.* The best account of English church music in the seventeenth century, particularly of the work of Purcell, is in vol. iii of the *Oxford History of Music.*

The publications of Novello, Ewer & Co. cover every period and every form in the history of English church music.

Together with the musical service of the Church of England the history of the English and American congregational song should receive attention. In tracing

this line we are led back to the Puritans and their psalmody. Protestant England was early divided into two parties, viz. the moderate reformers — the adherents of the established church, and the radicals — the Presbyterians, Independents, etc. The latter assailed the Establishment as a compromise with popery, and attempted to reduce worship to the baldest simplicity, and also to set up a more democratic form of church government. The contest broke out under Elizabeth, increased under James I., and culminated with the overthrow of Charles I., and the temporary ascendancy of Puritanism under Cromwell. Puritanism was the extreme phase of the reaction against Romanism. Its notion of worship renounced every vestige of prescribed form in liturgy and ceremony. Upon the triumph of Cromwell's army these principles were rigidly enforced. Vestments were abolished, choirs were disbanded, service books destroyed, and almost every organ in England was demolished.

For the history, tenets and spirit of Puritanism the student is referred to the standard histories, among which Green's *Short History of the English People* may be especially mentioned; also articles in the *Encyclopædia Britannica.*

The only form of music permitted in the Puritan congregations was the singing by the congregation of paraphrases of the psalms in verse and rhyme — the so-called psalmody. The prototype of the Puritan mode of worship is to be found in the service established by John Calvin at Geneva. He allowed no hymns except metrical versions of the psalms. The famous Geneva Psalter was prepared between 1538 and 1552 by Marot and Beza. These French psalm versions were set to unison melodies

derived from older sources, largely secular, and were afterwards harmonized.

One who has access to a copy of the Geneva Bible will find the Marot-Beza version with the original melodies. See also Dickinson, *Music in the History of the Western Church;* Grove's *Dictionary*, article *Bourgeois*, appendix to vol. iv, for a discussion of the authorship of the Marot-Beza psalm melodies, and article *Psalter*, appendix to vol. iv. Full account of English psalmody in Curwen, *Studies in Worship Music*, vol. i. Davey, in his *History of English Music*, pp. 264–305, has emphasized the fact that the Puritans had no hostility to artistic secular music. In Hooker's *Laws of Ecclesiastical Polity*, bk. v, may be found this great churchman's noble defence of church music.

The prohibition of "uninspired" hymns in the nonconformist churches lasted until the period of Isaac Watts and John Wesley early in the eighteenth century, who may justly be considered the fathers of the noble hymnody of England and America. The history of the English congregational hymn tune begins with the melodies used in the early English and Scotch Psalters, and extends in an unbroken line of production to the tunes of the recent school of Church of England composers.

Glass, *The Story of the Psalter;* Grove's *Dictionary*, article *Psalter*, in appendix to vol. iv; Curwen, *Studies in Worship Music;* Dickinson, *Music in the History of the Western Church*, chap. xi.

For the music of the Puritan churches in America and their successors: Elson, *History of American Music;* Ritter, *Music in America;* Brooks, *Olden Time Music;* Earle, *The Sabbath in Puritan New England;* Perkins and Dwight, *History of the Handel and Haydn Society;* prefaces to the *Plymouth Collection*, edited by Henry Ward Beecher, and the *Plymouth Hymnal*, edited by Lyman Abbott.

The congregational music of England and America contains

melodies that are of the highest order in respect to artistic beauty and appropriateness of style. The hymn books are so numerous and many are so excellent, that distinctions would not be justified. It is proper, however, to make special mention of the standard English cathedral collection, *Hymns Ancient and Modern.*

XI

THE MADRIGAL — THE OPERA — MODERN TONALITY

While the contrapuntal chorus — the all-absorbing style from the period of the discant to the middle of the sixteenth century — was attaining its perfection in the age of Palestrina and Lassus, a movement destined completely to revolutionize the art was slowly gathering head. The Renaissance had transferred the other arts to entirely new bases; the portrayal of religious ideas and the excitement of religious emotion yielded to far different and more universal motives. Art showed the power of entering into the multifarious interests of man, as a being who finds joy in exercising all the energies which are called forth by his relations to nature and his fellow-men. In a word, art became secularized. Music must follow the same course. Composers looked eagerly for other channels of activity than those afforded by the service of the church.

A form of music was wanted that would be suited to the theatre, the social circle and domestic privacy. Music must follow poetry in all her excursions. It must be man's companion in all the experiences of his heart. The musical forms existing in the sixteenth century could not meet these demands. New forms and methods of expression must arise. The search for these forms constitutes the history of music in the seventeenth century.

The student should learn something of the nature and history of the Renaissance if he would comprehend the motive of the great musical transformation. Whole libraries have been written upon that subject. There is no better statement of the meaning and results of the Renaissance than the brilliant first chapter of Symond's *Renaissance in Italy*, vol. i, *The Age of the Despots*.

The first secular form to receive the serious attention of the professional composers was the madrigal. As a setting in contrapuntal style of a species of poetry devoted chiefly to love amid rural surroundings, the musical madrigal may be traced to the treatment of popular poems, chiefly French, by the composers of the Netherland school (see chap. vi). Note that the madrigal, although secular in text, did not at first differ in musical construction from the church chorus. Its natural tendency, however, was toward greater simplicity, a melody more regular and thrown into clearer relief, a more systematic and pronounced rhythm required by the metre of the verse, and a more varied and definite expression. Gradually the canonic interweaving of parts tended to coalesce into patterns suggesting chords, as though a blind groping were in progress toward the homophonic principle. In striving for expression chromatic changes began to appear, at first haphazard and unsystematic, but helping on the movement which issued in the modern transposing keys. Madrigals became extraordinarily popular, and multitudes were written by almost all the composers of note in the sixteenth century. They first appeared in the works of the Netherland masters; were taken up by the Italians and Spaniards, and reached their greatest finish and melodious charm in the hands of the English composers

of the time of Elizabeth. In the later madrigals of Italy, Spain and England the contrapuntal structure almost disappears; the melody is in the upper voice, and the other parts act as a support, suggesting the modern part song of which it is really the parent.

Grove's *Dictionary*, articles *Madrigal*, *Song* (pp. 586–8, 592, 593); Naumann, *History of Music*, vol. i; Parry, *The Evolution of the Art of Music;* Barrett, *English Glee and Madrigal Writers.* Many of the best English madrigals are published in cheap octavo editions by Novello and others.

The most striking result of the secular movement in music in the sixteenth century was the invention of the opera in Italy. A loose and ineffective alliance between dramatic poetry and music had long existed. The ecclesiastical plays of the Middle Ages had been given with interspersed chants, choruses and folk songs. The problem of the union of music and the drama became more and more insistent as secular plays, masquerades and spectacles gained increasing favor at the pleasure-loving courts of Italy. As no form of solo music existed suited to the continuous ebb and flow of dramatic movement, the arrangers of stage entertainments were compelled to depend upon occasional musical numbers in chorus form. As soon as the madrigal flourished it was drafted into the service, but its dramatic insufficiency was recognized even by those who employed it.

Beginning about 1580 a circle of scholars and musical amateurs of Florence held meetings at the house of Giovanni Bardi, count of Vernio, and a prominent feature of their discussion was the possibility of a form of music suitable for dramatic purposes. They imagined that

the problem had been solved by the ancient Athenians in their drama, which they inferred from the ancient writings had been declaimed in musical tones, and they set themselves to discover a style of singing that would correspond to what they believed to have been the Athenian method. Their demand was for a style of solo music with simple, free accompaniment which would permit the words to be distinct, and would yield to the ebb and flow of rhythm and sentiment, leaving musical effect wholly subordinate to the verse. Their experiments resulted in the invention of a kind of musical utterance that was half way between speech and song, a heightening of the inflections of ordinary speech, rising now and then in more impassioned moments into irregular melodious cadences, at times even giving way to a burst of florid passages on a single syllable. Out of this intonation came recitative and air, which soon began to separate from one another, each developing its own special laws. The Florentine dramatic song was not so dry and monotonous as the secco recitative, but it was far more recitative than melody, and may be classed under the head of the former. It is not incorrect to say that in the Bardi circle somewhere about 1590 recitative was invented, and with it the modern opera was founded.

The first practical results were the "monodies" of Galilei and the Nuove Musiche of Caccini. The first application of the new recitative to an entire play was in "Dafne," composed by Peri and Caccini collaborating, with text by Rinuccini, in 1597. "Euridice" by the same poet was set to music by Peri and also by Caccini in 1600. The music of these two compositions has sur-

vived; that of "Dafne" has been lost. "Il Ratto di Cefalo" by Caccini was produced in the same year. A religious allegorical piece by Cavaliere called "Rappresentazione di Anima e di Corpo" was performed at Rome in 1600. This work has been called the first oratorio. It was given, like an opera, with action and costume. It comprised ninety numbers, consisting of choruses, solos and recitatives, with an instrumental prelude. In certain portions considerable success was attained in reflecting the ideas of the words in the music.

All the histories of music contain accounts of the rise of the opera, although with numerous discrepancies in details. See also Parry, *The Evolution of the Art of Music; Famous Composers and their Works*, series i, article *Music in Italy;* Apthorp, *The Opera, Past and Present;* Henderson, *How Music Developed;* Newman, *Gluck and the Opera*, part ii, chap. 1; Riemann, *Catechism of Musical History*, part ii, chap. 12; Grove's *Dictionary*, articles *Caccini*, *Cavaliere*, *Peri*, *Monodia*, *Recitative*, *Opera*. For statements of the first opera writers explaining their intentions: Apthorp, *The Opera, Past and Present*, appendix i; Naumann, *History of Music*, vol. i, p. 524; Riemann, *Catechism of Musical History*, part ii, chap. 12.

Symonds, *Renaissance in Italy: Italian Literature*, vol. i, gives an account of the drama in Italy, including the pastoral plays upon which the opera was grafted.

There was no intention on the part of the Florentine inventors of the stile rappresentativo to create a form of art which should appeal to the ear and the sensibility on purely musical grounds. They did not dream of the subsequent career of the opera. They wished merely to throw off the trammels of counterpoint, and allow the single voice complete freedom of utterance. The custom already existed of singing one voice part in a contrapuntal chorus, the other parts being played upon the

organ, clavier or lute. Madrigals particularly, with copious improvised ornaments, were performed in this way. "In simple domestic music-making they had become accustomed to singing the soprano part, and performing the other parts at need upon some instrument capable of playing several parts. It can only excite astonishment that one hundred years were needed to make the obvious practical application of composing immediately for one voice with accompaniment; i. e. for the accompanying parts to dispense with the regular part progressions, which were not exactly suitable for performance. The only explanation is that they did not yet understand harmony as consisting of chords, but only as the result of part-writing." (Riemann, *Catechism of Musical History*, part ii, chap. 12.)

The Florentine monody must therefore be studied not simply as the addition of music to dramatic poetry, for that had been done before; nor even as an experiment in singing one part alone, for neither was that idea new; but rather as the substitution of a free chord accompaniment in place of polyphonic parts. It was the introduction of the homophonic principle supplementing the contrapuntal, and hence the dawn of a new era in the history of music.

Another phenomenon of the highest ultimate consequence appears in the transition period of the sixteenth and seventeenth centuries in the gradual substitution of the modern tone system for that of the Middle Ages. The major and minor transposing scales succeeded the Gregorian modes. With the enlarging demands upon musical expression the modal system was felt to be utterly

inadequate, for it was suited only to a kind of music that is reserved, tranquil and colorless. The composers of the sixteenth century, particularly Lassus and the Venetians, had used chromatics, often profusely, for the sake of variety in expression, but without system. This tendency had gone often to extreme lengths with the madrigal writers (for example, the prince of Venosa). With Glarean (first half of the sixteenth century) musical theory recognized twelve modes instead of eight, the four additions including the Ionian mode, C to C, and the Æolian, A to A, — scales corresponding to our major and minor, which had been largely in use in the folk music. The sense of the leading tone had long existed, and it was used by the singers to establish cadences, although the sharping of the seventh was not indicated in the score.

With the simplifying of music came the conception of chords as definite entities, and instead of basing all music on a theory of contrapuntal progressions, a theory of chords was sought that would find some point of departure and unity in their combinations. The popularity of the lute, whose technic is a hindrance to contrapuntal effect, was a great help in the direction of simple harmonization. Practice preceded the demonstrations of theory. "The instinct of harmony found out what theory only later comprehended, that a perfectly satisfactory cadence, indeed clear, definite harmonic structure, is possible only in the harmonic group, which places next to the chief chord (now called tonic) both a relative from the upper series of harmonics (the dominant), and a relative from the lower series (the sub-

dominant)" (Riemann, *Catechism of Musical History*, part i). The idea of major and minor harmonies is suggested in the speculations of Zarlino (1517–1590). The figured bass, examples of which were first printed in the "church concertos" of Viadana (1602), indicates a feeling for the harmonic connection of notes. Rameau, with his theory of the inversion of chords (1722), and his reference of the major triad to the compound nature of sounds ("upper partials"), and Tartini, with his explanation of the minor triad (1714), prepared the way for the fully established theory of chords.

The original eight modes proved unable to furnish satisfactory cadences without the alteration of notes, and they gradually yielded to the Ionian and the Æolian which, with their transpositions, furnished the basis of the modern major and minor system. Only in the eighteenth century, however, was the old modal system completely supplanted.

The change of tonal system is one of the most perplexing in the history of music, and the historians as a rule either avoid an explanation or treat the subject vaguely. The most thorough elucidation is by Riemann, *Catechism of Musical History*, parts i and ii. See also Parry, *The Evolution of the Art of Music*, chap. 2; *Oxford History of Music*, vol. iii, chap. 1; Williams, *The Story of Notation*; Grove's *Dictionary*, article *Harmony*.

XII

EARLY GROWTH OF INSTRUMENTAL MUSIC

THE beginning and development of the modern instrumental forms is one of the most interesting subjects in the history of art. The reasons why instrumental progress lagged so long behind vocal are partly obvious and partly obscure. They need not especially detain us. We simply note that when chorus music had reached the highest development it could attain under the mediæval systems of tonality and counterpoint, instrumental music was still in feeble infancy. The church composers, in whose hands musical culture lay, did not feel the need of instruments and did not encourage their use. Neither was the modal system adapted to the special requirements of an instrumental art. The organ and a few wind instruments were used in the church, but only in a capacity entirely subordinate to the voices. The common people possessed a large variety of instruments, which they used in a primitive way to accompany the voice and regulate the dance. Viols, lutes, dulcimers and the early forms of the clavichord and harpsichord were cherished in social life, but no compositions worthy of consideration were produced for them before the end of the sixteenth century.

The great musical awakening of the latter part of the sixteenth century inevitably stimulated instrumental

music, and at this point the history of this art begins. The instruments which were chiefly associated with this advance should first engage the student's notice, in order that the facilities at the disposal of instrumental composers in the formative period may be understood.

The organ may properly receive the first attention for, so far as the learned composers were concerned, organ music was the first to develop a distinctly instrumental style. The general plan of the construction of the modern organ should be familiar, — the division into separate "organs" (great, swell, pedal, etc.), the nature of the registers and the different classes of tone, the means by which the tones are produced and regulated, the advantages and disadvantages of the instrument as compared with others, the style of music and technic best suited to it, the reasons for its special adaptability to the needs of public worship. A very general acquaintance with the history of the organ as a piece of mechanism, from its first appearance in Western Europe until solo organ music enters the field of progress in the sixteenth century, is all that is necessary to the student of the history of music.

A thorough explanation of the capacity and treatment of the organ may be found in Statham's *My Thoughts on Music and Musicians*. See also Lavignac, *Music and Musicians;* Williams, *The Story of the Organ;* Grove's *Dictionary*, article *Organ;* Naumann, *History of Music*, vol. i; Riemann, *Catechism of Musical History*, part i. Anyone who may wish to study works on practical organ building is referred to Charles Scribner's Sons' *Musical Literature List*.

As in the opera, the musical awakening of the latter part of the sixteenth century tended to emphasize in

instrumental music the monodic idea of tune in one part with free accompaniment, and a definite harmonic structure that could be foreseen from the beginning of the piece. But conservative influences long prevailed, particularly in organ music. Among the Venetian composers of the period, particularly Andrea Gabrieli (1510–1586), Claudio Merulo (1533–1604) and Giovanni Gabrieli (1557–1612), we find a style of organ composition gradually setting itself free from vocal counterpoint. Three methods appear in their productions, viz. imitation of the chorus music of the church, — voice parts transferred to the keyboard; pieces composed of running passages on the basis of sustained chords, but without any definite design in harmony or figuration; and the development and expansion of dance forms. The first method, gradually becoming more instrumental in character, produced the ricercare and canzona, the second the toccata. Dance music became really the chief basis of modern secular music, but its development was naturally more given to instruments of the violin and piano classes. The nature and use of the organ involved a more or less tenacious holding to the polyphonic idea. The organ fugue, fantasie and toccata, therefore, developed out of the ricercare, canzona and toccata of the Venetians. Composers "felt the imperative need of some definite musical idea, and of some principle of order underlying the successive presentations of the idea. Hence, among the first indications of awakening sense for instrumental effect must be counted the appearance of definite subjects, and their maintenance throughout the whole of a movement" (Parry, *Oxford History of*

Music, vol. iii). The form of the modern fugue, with its relation of tonic and dominant in subject and answer, its counter-subject, episodes, stretti, etc., and its balance of keys, was gradually established by the Italian, Dutch, Flemish and German organists of the seventeenth century. The most conspicuous of these are Frescobaldi, the Roman (about 1588–about 1650), Jan Pieterszoon Sweelinck of Amsterdam (1562–1621), the Germans Scheidt, Pachelbel and Froberger and the Dane Buxtehude, leading up to J. S. Bach. Frescobaldi is the earliest known composer to write fugues in the modern sense of the term.

For the history of organ music in the sixteenth and seventeenth centuries the most thorough work in English is the *Oxford History of Music*, vol. iii (Parry). The whole meaning of the movement and the contributions of the Venetians, Frescobaldi and Sweelinck and the seventeenth-century German organists, are discussed with admirable fulness and clearness. See also Parry, *The Evolution of the Art of Music*, pp. 117–19.

Copious musical examples of the early Venetian organ music may be found in Wasielewski's *Geschichte der Instrumentalmusik im XVI. Jahrhundert*. The student of the history of organ music should possess Ritter's *Zur Geschichte des Orgelspiels* for the sake of the musical illustrations.

The lute, now obsolete, demands attention here, because it was the first instrument, except the organ, to reveal the impulse toward the harmonic style as contrasted with the contrapuntal, and to illustrate types of ornament that were strictly instrumental. As a stringed instrument of the guitar class played with the hand, its technic was but little suited to the independent leading of imitating parts, but almost inevitably

presupposed chords. It was the favorite instrument of high society in the sixteenth and seventeenth centuries, and although the strong contrapuntal tradition is shown in much of the music written for it, yet it exerted a powerful influence in the direction of simple design, and helped to familiarize the musical world with the conception of melody supported by chords moving in close company with the tune.

Grove's *Dictionary*, article *Lute*; *Oxford History of Music*, vol. iii, chaps. 1 and 5.

XIII

THE VIOLIN AND ITS MUSIC: FIRST STAGES OF THE SUITE AND SONATA

VERY soon after the organists and lutenists began to suggest the possibilities of a style suited to instruments, groups of violin players and composers appeared and set in motion an impulse of the highest importance in the history of music, for it issued in the forms that have come to ripeness in later times in the sonata, the symphony and the various classes of domestic and chamber music. The reason why the violin took predominance in the formative period of modern music is to be found in the opportunities it afforded for brilliancy and melodic expressiveness. Its special qualities almost demanded its leadership as a solo instrument, so that composers, while for a long time using it in combination with other bowed and wind instruments in works which mark the survival of the polyphonic method, were also drawn to write pieces for violin solo with subsidiary accompaniment of other instruments or of an organ or harpsichord bass, thus leading into works and groups of works in which the homophonic principle ruled. Hence the suite and the sonata.

The significant and leading fact at this point is that the violin early in the seventeenth century had already reached completion. The development of the violin

from its rude beginnings to its present perfection is one of the most interesting subjects in the history of instrument making. It may be traced by very regular steps from the lyre and monochord of the Greeks and Romans, through the crwth, rebec, geige and fidel of the Middle Ages and the viole or vielle of the Troubadours; the important changes in model which produced the viol of the fifteenth century with its different sizes corresponding to the various human voices; the change to the final violin model and method of construction in the sixteenth century, and its final refinement of detail under the skill of the Amati, the Guarneri, the Stradivari and other renowned makers of Cremona and Brescia, culminating in the work of Antonio Stradivari (about 1650–1737). Among the four bowed instruments used in the modern orchestra the double bass, with its flat back and sloping shoulders, is the only one that retains the viol model. Only the place and time of the first application of the bow to the ancient stringed instrument, separating instruments of the viol class from those of the guitar and mandolin class, is still unknown. The date cannot be later than the eleventh century. The bow of the present day is the invention of the Frenchman Tourte, about 1780. The violin itself has remained unaltered for three hundred years and no further improvement seems possible.

The article *Violin* in Grove's *Dictionary* is admirably clear and complete on the history and construction of the violin. Other interesting articles in Grove are *Stradivari*, *Double Bass*, *Viol*, *Viola*, *Viol da Gamba*, *Violoncello*, *Bow* and *Tourte*. See also Riemann, *Catechism of Musical History*, part i; Engel, *Researches into the Early History of the Violin Family*; Hart, *The Violin: its Famous Makers*

and their Imitators (popular edition); Sandys and Foster, *History of the Violin;* Stoeving, *The Story of the Violin.* For the violin specialist there are numberless books on violin manufacture and history, the titles of which may be obtained from book dealers who are especially concerned with such subjects. Even the general student should know something of the tuning, technical effects and use in the orchestra of the violin, viola, etc. For this see Lavignac, *Music and Musicians,* and standard books on instrumentation, for example, Prout's *The Orchestra,* vol. i.

The history of instrumental music in the seventeenth century is largely concerned with the development of violin technic and the slow shaping of forms which finally issued in the suite and the sonata. The clue to the form is found in a regular return of the principal theme and the principal key. A number of short forms strung together (a custom which soon became general) prepared the adoption of the "cyclic forms," viz. sonata and suite. The application of florid embellishments to the repeated melody prepared the way for the "theme and variations." The adoption and imitation of dance forms was of prime importance, for in them were found at hand the elements of free, independent melody, simple key relations and the prominence of the rhythmic factor, on all of which the establishment of forms adequate to the needs of instrumental expression depended. The word "sonata" came into use, at first meaning simply a piece of music played upon instruments as distinct from one intended to be sung. As in organ music, the violin music of the sixteenth century began by imitating contrapuntal chorus pieces. The imitative style persisted in the seventeenth century, but gradually yielded to the rhythmic homophonic style in which the

dance influence is conspicuous. About the middle of the seventeenth century violin sonatas (not at all the classic sonata form, be it understood) were divided into two departments, viz. the "sonata da chiesa" (church sonata) and the "sonata da camera" (chamber or drawing-room sonata). The former consisted of three or four movements, both quick and slow, one or more being in fugato style. The sonata da camera was a string of dances; in a later development it took the name of suite. The modern sonata finds its ancestry in both these forms, plus the Italian opera aria.

Although other bowed and wind instruments were kept in the background in favor of the beloved violin, many of them appear in connection with that instrument in accompanying or contrasting parts. With Torelli (middle of seventeenth century to 1708) appears a more systematic use of such association of instruments in the concerto da camera, in which instead of a mere bass accompaniment, as in the solo violin sonata, one or two violins work now in union, now in rivalry with a group of instruments, following, although with richer variety, the lines of the concerto da chiesa. This primitive concerto does not emphasize the idea of virtuoso display, like the modern concerto, and is rather the precursor of the string quartet and the symphony.

The dance movements of the chamber sonata stole into the church sonata; the polyphonic structure was gradually altered thereby, and the modern sonata began to emerge. Regular sections and periods became more and more established on the basis of the mutual relations of tonic and dominant. Forms enlarged and at the same

time crystallized into symmetrical patterns. Progress was hindered by a lack of technical skill on the part of the players, the traditions of the old counterpoint and the incomplete adaptation to the new key system.

The first stage in the development of the violin sonata and its allied forms ends with Corelli (1653–1713), the first violin composer whose works are regular and tuneful enough to give pleasure at the present day. The works before him were crude and experimental; little beauty or expression had been attained. Corelli's sonatas, both church and chamber, and his concertos indicate the establishment of the essential principles of modern instrumental music in their concentration and definiteness of structure, logical system of tonality and appropriateness of style to the nature of the medium employed. Through his playing, and the dynasty of performers founded by his pupils, Corelli may also be reckoned the founder of modern violin technic.

From this point the history of the suite and sonata is to be traced in the music composed for keyed chamber instruments.

For the history of the first stages of violin music and the sonata and suite, Parry in *Oxford History of Music*, vol. iii, and *The Evolution of the Art of Music*, is the best guide. See also Grove's *Dictionary*, articles *Violin Playing*, *Form*, *Sonata*, *Schools*, *Suite*, and articles dealing more particularly with the composers and performers listed in the article *Violin Playing*. The most available collection of compositions of the first violin period may be found in the musical appendix to Wasielewski's *Die Violine im XVII. Jahrhundert.*

XIV

KEYED CHAMBER INSTRUMENTS: PROGRESS OF THE CLAVIER SUITE AND SONATA

The study of the progress of the sonata and the suite should be taken up here in connection with the history of keyed chamber instruments. These instruments were divided into two classes according to the methods by which the strings were set in vibration. In the first class, of which the clavichord is the type, the tone was produced by the pressure of tangents or wedges. The second class was more widely diffused and included instruments of various names, — harpsichord, spinett, virginal, clavecin (Fr.), clavicembalo (It.), etc. In this group the tone was produced by perpendicular "jacks" with projections which twitched the strings, producing a twanging sound. In the first order (clavichord) slight differences of loudness could be obtained; in the second no change of force on the part of a single string was possible, but this defect was partly obviated by means of double keyboards, stops and other mechanical contrivances. The instruments of the harpsichord type were more powerful than the clavichord. The German term "clavier" may be adopted as a convenient means of designating all keyed chamber instruments in use before the adoption of the pianoforte.

For the history and construction of these instruments: Groves' *Dictionary*, articles *Clavichord*, *Harpsichord*, *Spinett*, *Virginal*

Jack; Henderson, *How Music Developed;* Bie, *History of the Pianoforte and Pianoforte Players;* Weitzmann, *History of Pianoforte Playing; The Steinert Collection of Keyed and Stringed Instruments* (valuable for its photographic illustrations); Riemann, *Catechism of Musical History*, part i; *Oxford History of Music*, vol. iv, chap. 6.

The clavier began to be conspicuous in musical development after the middle of the seventeenth century, although it had a favored place in the domestic circle at a still earlier period. The cultivation of clavier music is mainly the work of the French and the Germans, with the priority in favor of the French. Most of the forms of music in use were applied to the clavier, — dances and variations to which it was especially suited, as well as fugues, toccatas and fantasias. The sonata, however, remained the property of the violin until the close of the seventeenth century.

A very remarkable development of clavier music, apart from the main current, appears in England in the latter part of the preceding century and a little later. A very brilliant and promising school arose, distinguished by the names of Tallis, Byrd, John Bull, Gibbons and others. The special aptitudes of the clavier, particularly the harpsichord, were recognized by these men long before a literature of any promise existed for it upon the continent. Many collections of pieces were published, of which the *Parthenia* and the *Fitzwilliam Virginal Book* are the most famous. These and other collections contain an immense number of pieces, including dances, arrangements of vocal pieces, preludes, fantasias, and, most important, variations on dance tunes and popular songs. Many of these pieces

are still attractive in their quaint melody, their grace of movement, clearness of plan and piquancy of their profuse ornamentation. Surprising anticipations of modern piano effects are occasionally found in them, particularly in the compositions of John Bull. This school soon died out in England and had no successor there, and appears to have exerted little influence upon the progress of things upon the continent.

The fullest accounts of this English school of the Elizabethan period are by Bie, *History of the Pianoforte and Pianoforte Players*, and Parry, in vol. iii of the *Oxford History of Music*. Some of the best-known pieces of this school are published in the Litolff edition. Also *Old English Composers for the Virginals and Harpsichord*, Pauer (Augener), London. *The Fitzwilliam Virginal Book* has been put into modern notation, edited and provided with a critical and historical introduction by Maitland and Squire.

Music for the clavier made its first promising appearance upon the continent among the French about the middle of the seventeenth century. It took its start apparently from lute music, found its first important representative in Jacques Champion, called Chambonnières (d. about 1670), and soon gave to the world an important composer in François Couperin (1668–1733). Couperin's clavier works consist chiefly of sets of short, compact pieces, akin to suites, and called by him ordres. They are in dance style, piquant in rhythm, melodiously graceful, profusely embroidered with embellishments of many patterns. Large numbers of them bear titles suggesting objects in movement or at rest, portraits, sentiments, etc., many being directly imitative, — a quaint anticipation of modern poetic and programme tendencies, as found in Schumann and his successors. The irrepres-

sible French love of the dance and of definite representation in music is vividly illustrated in Couperin's fanciful and volatile little pieces. His *L'Art de toucher le clavecin* (1717) was the first real instruction book for the clavier.

Rameau (1683–1764) followed lines similar to those of Couperin, but with somewhat more breadth and freedom of style.

Bie, *History of the Pianoforte and Pianoforte Players*, gives the fullest account of Couperin, Rameau and the early French clavier school. See also *Oxford History of Music*, vol. iv; Parry, *The Evolution of the Art of Music*. Musical examples in the Litolff edition.

The further history of the clavier suite takes us into Germany, where it was cultivated by all the instrumentalists of note, and received its highest finish at the hands of Bach. Great numbers of dances not usually contained in the suite were also composed, such as the chaconne, rigaudon, passacaglia, polonaise, pavane, etc. Freer forms — toccatas, capriccios, fantasias — also flourished. The great popularity of this kind of music indicated the prevailing demand for a simpler, more tuneful and more rhythmical style than the old polyphony, and more capable of reflecting lighter and more diverse sentiments. The contrapuntal idea still persisted, however, in the clavier fugue, and the imitative texture is also often found in the suite dances, as in those of Bach and Handel. The limits of the development of the suite were reached early in the eighteenth century, when it began to give way to the sonata, and by the end of the century it had disappeared.

Large and interesting collections of the works of the old suite composers have been made by Ernst Pauer: *Alte Klavier-Musik* (Senff, Leipzig) and *Alte Meister* (Breitkopf and Haertel, Leipzig). Valuable commentaries by Parry in Grove's *Dictionary*, articles *Form*, *Suite*.

The problem of combining breadth and flexibility of form with the greatest possible depth and diversity of expression was to be solved only through the sonata. This movement, inaugurated by means of violin music, was to be carried to its realization in the work of the pianoforte composers culminating in Beethoven. The first pieces called sonatas (cyclic pieces, not in dance form) written for the clavier were those of Johann Kuhnau of Leipzig (1667–1722). This was in 1695 and 1696. Of course their form is not at all that of the complete modern sonata. A curious phase of "programme music" is in Kuhnau's "Bible sonatas."

For Kuhnau: Bie, *History of the Pianoforte and Pianoforte Players;* Shedlock, *The Pianoforte Sonata; Oxford History of Music*, vols. iii and iv; Grove's *Dictionary*, article *Sonata*. Examples of Kuhnau's music in Pauer's collections.

Exceptional among the Italians, who did not on the whole contribute much to the progress of clavier music, was Domenico Scarlatti (1683–1757), who was the most brilliant performer of his time, and whose technic reached far over toward that of the modern pianistic period. In technical legerdemain he stood alone in his day. If he had models they are now unknown, and he had no immediate followers. His daring leaps, passages of double thirds and sixths, broken chords in opposite directions, rapid repetition of single notes, runs, shakes, oc-

taves, etc., are daring even for a modern pianist. He wrote a large number of so-called "sonatas" in one movement, each in two sections. They have only one subject, to which with its original key a return is made, after passing through related tonalities. There is little or no trace of a pronounced second subject. Each hand usually plays one part; the effect is light and gay; there is no depth of feeling. Scarlatti's importance lies in his revelation of new possibilities in his instrument, and his complete emancipation in his sonatas from the traditions of polyphony.

Bie, *History of the Pianoforte and Pianoforte Players;* Shedlock, *The Pianoforte Sonata; Oxford History of Music,* vol. iv; Parry, *The Evolution of the Art of Music;* Grove's *Dictionary,* article *Sonata.* Breitkopf and Haertel publish an edition of sixty sonatas. Bülow's edition (Peters) alters the original and should be avoided.

The next stage in the history of the clavier sonata, just before the completion of the outlines by Haydn and Mozart, is found in the sonatas of Carl Philipp Emanuel Bach (1714–1788). He not only extended and enriched the form of the sonata, but also, through his musical and social influence, gave it its final artistic status and recognition. With him the sonata took the place of the suite in the regard of musicians. He thus introduced a new epoch. His sonatas are in three movements which often pass into each other without pause by means of link passages. The sonata form is nearly complete in the first movement, but the second subject is not so positively differentiated as to meet the full requirements of the ultimate form. The "working-out section" is still in embryo. The style of Bach's sonatas is showy and fluent,

—the eighteenth-century "galant" style in perfection. The melody is buoyant and tuneful, but superficial; the slow movements dry; in the third movement the rondo form is pretty clearly marked. The origin of Bach's sonatas may be found in the Italian sonata, the concerto, the dance and the Italian aria. The playing technic of C. P. E. Bach was derived from his father, J. S. Bach, but his manner of fingering is even more advanced. His technical principles were elucidated in his instruction book, *Versuch über die wahre Art das Clavier xu spielen* (1753). C. P. E. Bach is important as the man who established once for all the direction which instrumental music was to take after the middle of the eighteenth century. Its task was to develop the cyclic form of the sonata, based on the homophonic principle, with the principal movement in three sections with contrasted subjects and keys, and to apply this scheme of design to all instruments, both solo and in groups. C. P. E. Bach first made the problem clear and suggested the clue.

References the same as for Scarlatti; also *Oxford History of Music*, vol. v, chaps. 3 and 7. Bie is especially full and analytic on the subject of Bach's sonatas and their historic significance. The sonatas themselves are easily accessible in editions of German publishers.

Concerted instrumental music in the seventeenth and first part of the eighteenth centuries followed much the same lines of progress as the solo suite and sonata. There was little independence of instruments or attention to their special capabilities. Instruments doubled each other so that few real parts were used. Independent harmonic movements were first used for the pre-

ludes to operas. True progress began when these preludes or overtures were played apart from the operas. Expansion of form and development of orchestration led to the symphony.

The concerto grosso also had a large part in suggesting the opportunities in contrasts of sound and in massed effects. The main themes are given out by all the instruments together, and the solo instrument or instruments work out subsidiary themes and figures. The influence of this form was strongly felt in the development of the sonata.

References on early orchestration will be given in the chapters on Bach, Handel and Haydn. Parry, *The Evolution of the Art of Music,* pp. 206–11, may be consulted here. For the concerto grosso : *Oxford History of Music,* vol. iv, pp. 161–63 ; Spitta, *Johann Sebastian Bach.*

XV

THE ITALIAN OPERA IN THE SEVENTEENTH CENTURY

THE history of the opera draws us away from Florence, where no further progress was made along the lines laid down by Peri and Caccini. The next impulse was given by CLAUDIO MONTEVERDE (1568–1643), whose "Arianna" and "Orfeo," produced in 1607 at the court of the duke of Mantua, established the new genre permanently in art history. Like the founders of the opera he sought for dramatic expression, but with much greater musical means. He was one of the boldest innovators in the annals of music. As composer of madrigals he had already carried consternation among scholarly musicians by his radical use of unprepared dissonances. He is supposed, for instance, to have been the first to use the minor seventh free. His operas are remarkable in view of their date for variety of vocal effect, poignancy of expression in the recitative, feeling for melodious beauty and particularly for the use of instruments to intensify sentiment and situation. He employed as many as fourteen instruments, giving a considerable amount of individuality to each. The lament of the heroine in "Arianna," "Lasciate mi morire," is to be found in many collections of old Italian music, and even modern musicians can under-

stand the strong effect it made upon the audiences of its day. It also plainly foreshadows the later binary form of the aria.

Monteverde's controlling motive, viz. strong musical effect as a means to dramatic ends, was also the inspiration of his legitimate successor, Calletti Bruni, known as Cavalli (about 1600–1676), a Venetian; although the harshness and startling contrasts of harmony and accent, upon which his predecessor largely relied, give way to a broader and more moderate method. Cavalli greatly influenced Lully, and forms the connection between the old Italian grand opera and the French. The conception by which sensuous charm and florid display in vocalism are set aside in the higher interests of dramatic truth may be traced from the early Florentines through Monteverde, Cavalli and Lully to Gluck.

The Oxford History of Music, vol. iii (Parry), gives the fullest analysis of the work and services of Monteverde and Cavalli. See also Apthorp, *The Opera, Past and Present;* Grove's *Dictionary*, articles, *Opera, Monteverde;* Henderson, *How Music Developed;* Riemann, *Catechism of Musical History*, part ii; *Famous Composers and their Works*, series i, article *Monteverde.*

At this point Venice was the centre of opera production. The first public opera house in Europe was opened at Venice in 1637. Before this time the operas had been performed only at courts and in private residences. The theatre public now brought its taste to bear upon the style of the opera. Production also rapidly increased. The clue to the history of opera from this time on is the struggle between the principles of music for dramatic illustration and music for its own

sake as mere ear-pleasing. The latter eventually triumphed in the Italian opera. Action and spectacle yielded to vocalism; recitative, chorus and instrumental music were sacrificed to the aria. With the transfer of the operatic hegemony from Venice to Naples the aria rapidly developed and drew the life from the other musical factors. The singer as vocalist pure and simple began to rule the opera.

The influence of Giacomo Carissimi (probably 1604–1680) must be admitted as aiding the tendency to the development of the formal musical factors at the expense of the histrionic. He wrote no operas, however, but is noted for his oratorios and cantatas. As a musician he was superior to contemporary opera writers; a master of counterpoint, he combined it with new tonal principles. His oratorio choruses are varied and dramatic, even at times realistic, and are among the direct forerunners of those of Handel. His influence upon the opera was through the power of expression he revealed in recitative and aria.

The cantata — a composition for single voice, consisting of a recitative and aria or several recitatives and arias united — takes a prominent place in the history of music in the seventeenth century, lasting to the middle of the eighteenth. Varied and free in the hands of Carissimi and others of his time, it afterwards became formalized like the opera aria. Carissimi's influence also tended toward the secularization of the style of church music.

The oratorios and cantatas of Alessandro Stradella (seventeenth century) indicate high musical ability. But little is known of his life. The much-cited story

of his melting the hearts of his would-be murderers by his singing is apochryphal. The famous "Pietà Signore," ascribed to him, is of the nineteenth century, and of unknown authorship.

Oxford History of Music, vol. iii, for a full discussion of Carissimi. Also Parry, *The Evolution of the Art of Music;* Grove's *Dictionary*, articles *Cantata*, *Oratorio*, *Carissimi*, *Stradella;* *Famous Composers and their Works*, series i, article *Music in Italy*. Carissimi's oratorio, "Jephthah," is published in Novello's octavo edition.

The operas of the early seventeenth century were based on antique subjects, chiefly mythological, but without a trace of the elevated antique spirit. Choruses and dances abounded. The aria began to separate from the recitative and assume a three-section form. In Cavalli's time comic scenes and interludes were introduced, the opera buffa not yet forming a distinct class. There was a profusion of spectacle and machinery.

New methods of singing arose with the opera, made necessary by dramatic laws. The famous "Italian method" was established on scientific principles of training in the seventeenth century. Rules of singing had already been given by Caccini, relating to tone production, expression, embellishments, etc. Freedom of extempore ornamentation, encouraged for centuries in the church music, was carried over into the opera. Two styles became recognized, the "florid" and the "pathetic."

Caccini lays chief emphasis on expression. As the opera grew into a mere display ground for the voice toward the end of the seventeenth century, his moderate rules were altered for the sake of laying greater stress on power and flexibility. The female voice, excluded from

the church, found opportunity in the theatre, and this epoch is especially worthy of praise for introducing the beneficent influence of woman into musical culture.

The opera composers of Italy are to be studied in groups or schools. The line of progress, starting at Florence, runs through Venice (Monteverde, Cavalli, Legrenzi) to Naples, the Neapolitan school, late in the seventeenth century, establishing the permanent technical structure and the musical and poetic character of the Italian opera as it was to remain throughout the eighteenth century. Rome, the centre of church music, contributed little to the opera except indirectly through the influence of Carissimi.

The permanent technical structure and musical and poetic character of the old Italian opera were established in Naples late in the seventeenth century. The acknowledged head of Italian opera at this time was Alessandro Scarlatti (1659–1725). As composer, director and teacher his influence was paramount in Italy and extended all over Europe. At least thirteen of his pupils attained European renown as opera writers, and they with Scarlatti compose the far-famed Neapolitan school which established the conventions that controlled all Italian grand opera in the eighteenth century. Scarlatti did not, as often alleged, invent the da capo aria, but he made it the most conspicuous feature of his operas. In his works the three-movement Italian overture (quick, slow and quick movements), the precursor of the symphony, is fully developed. Scarlatti possessed brilliant musical gifts, chiefly in the line of easy, tuneful melody, but his scheme of opera — strings of da capo arias

separated by secco recitative — affording the stereotyped model for his successors for one hundred years, blasted all hope of a true musical drama in Italy. Scarlatti's musical learning is shown in his really powerful and impressive church works in the *a capella* style. He was exceedingly prolific also as a writer of solo cantatas.

Scarlatti receives much attention in all the musical histories. See especially the *Oxford History of Music*, vol. iii, chap. 9. For briefer surveys: Parry, *The Evolution of the Art of Music; Famous Composers and their Works*, series i, article *Music in Italy;* Grove's *Dictionary*, articles *Opera, Scarlatti.*

The influence of the opera style upon church music is one of the most interesting details of its history. Noble works continued to be produced, following the great traditions of the sixteenth-century *a capella* school, but with the exchange of the old modal counterpoint for a counterpoint based on the new tonality a more agitated and definitely expressive style made its appearance. (For example, works by Scarlatti and Lotti.) Side by side with this form appeared a form almost completely made over into the semblance of the accompanied dramatic style of opera melody and oratorio chorus. In many quarters, particularly in the eighteenth century, church music became incredibly shallow, florid and tawdry. The long-delayed reaction against this profanation of ecclesiastical art is far from complete even at the present day.

For the history of the musical mass in the modern epoch: Dickinson, *Music in the History of the Western Church*, chap. 6; also *Oxford History of Music*, vol. iii, pp. 400–8.

XVI

THE OPERA BUFFA, SEVENTEENTH AND EIGHTEENTH CENTURIES

In the history of the opera we distinguish two classes viz. the serious or grand opera, and the comic. In later periods they have influenced each other and have at times tended to amalgamate; the serious opera admitting elements of humor (Mozart's "Don Giovanni"), and the comic being raised into comedy of an elevated and earnest type. The Italian serious opera in its early history in Venice often contained elements of farce, sometimes in loose connection with the main plot, sometimes detached in the form of intermezzi. This connection soon dissolved, the comic opera was developed into a distinct genre, and in the flourishing period of the old Italian opera the two classes of opera seria and opera buffa were entirely independent of each other.

The origin of the opera buffa is to be sought in the primitive popular farces, burlesques and puppet shows, which can be traced back into Roman antiquity. The Italians have always possessed a fondness for mimicry and satire, and great skill in improvising comic dialogues and situations. The common people delighted in rude plays, partly or wholly extemporized, performed in the open air, abounding in local hits, satirizing the follies and vices of their social superiors, very often also

affording a safe cover for heretical or seditious suggestions. The spoken dialogue was interspersed with popular songs. Where musical comedy is indigenous in any nation it always begins in this manner of uniting music and spoken drama (French opéra-comique, German Singspiel, English ballad opera).

The numerous intermezzi in the serious opera drew their subjects and characters from the popular comedy. The professional composers, seeing an opportunity there for development, separated these interludes from the serious opera. The comic opera first began to acquire musical dignity in the hands of the composers of Naples. Logroscino (about 1700–1763) was the first important composer of opera buffa.

The opera buffa soon showed superiority to the opera seria in dramatic liveliness and reality. Its characters were taken from real life, and large freedom of treatment was allowed to librettists and composers. Although it established a certain conventional stock of characters (the lovers, the pedantic tutor, the blundering valet, the pert waiting maid, etc.), it never petrified into dull routine like the opera seria. The secco recitative was adopted for the rapid dialogue and the "business" of the piece. A briefer and more pungent form of solo music was usually employed in place of the da capo aria. The bass voice, neglected in the opera seria, came to its rights in the opera buffa. The humorous male parts were commonly basses; the buffa aria, given by a bass, characterized by extreme volubility, was the creation of the opera buffa. Concerted movements, trios, quartets, etc., which were eliminated from the

opera seria, were prominent in the buffa. A very important contribution to the world's art was the ensemble or finale,—a concerted movement at the end of an act, in which all or most of the characters appeared together, each preserving his individuality in music and action, thus enabling librettist and composer to work out a scene of dramatic and musical intricacy and liveliness. The finale, appearing first as a pronounced feature in the works of Logroscino, was greatly enlarged by Piccinni, and brought to its culmination by Mozart.

The whole effort of the opera buffa was towards truth of characterization in music and action. The nature of the patronage of the opera buffa conditioned its character. It was an amusement of and for the people; it was free from aristocratic restraint and formality. The great singers avoided it; their art was one of technical display and was not suited to lively action. The opera buffa, inferior to the opera seria in musical brilliancy, possessed variety and naturalness, and hence contained the elements of true musical drama as it was conceived in later times. Its vitality was preserved by its constant effort to portray real life and sincere sentiments. This principle preserved the opera buffa from the stagnation which fell upon the old opera seria, and explains its influence upon the modern musical drama.

Some of the most important composers, after Logroscino, who contributed to the opera buffa are Galuppi (1706–1785), Pergolese (1710–1736), Piccinni (1728–1800), Paisiello (1741–1815), Cimarosa (1749–1801). In the hands of these men the opera buffa suffered no decline, such as that which afflicted and finally destroyed

the old-school opera seria. In fact, Cimarosa's "Il Matrimonio segreto" is the strongest work of its kind before Rossini's "Il Barbiere di Siviglia." In steadiness of movement and in the strength and richness of texture given by the ensemble movements, Cimarosa's operas helped to preserve for the next century dramatic traditions which had an unmistakable influence upon the revival of Italian music.

Parry, *The Evolution of the Art of Music; Famous Composers and their Works*, series i; Grove's *Dictionary*, articles *Intermezzo, Opera;* Apthorp, *The Opera, Past and Present;* Jahn, *Life of Mozart*, vol. i, chap. 10; Vernon Lee, *Studies of the Eighteenth Century in Italy*, chaps. 3 and 5; *Oxford History of Music*, vol. v.

XVII

RISE OF THE OPERA IN FRANCE, SEVENTEENTH CENTURY

The student of the history of the opera next turns to France, where a school of dramatic music, varying in some important particulars from the Italian, was founded about the middle of the seventeenth century. Partly based on traits and forms characteristic of the nation, partly adopting Italian ideas, the French opera showed independent strength from the first, and rapidly developed qualities by which it has been distinguished through all its history. The peculiar marks of the French opera in the seventeenth century were the importance given to the chorus and ballet, the restriction of the expansive tendencies of the aria, and the greater variety and force imparted to the recitative. In a word, the French refused to sacrifice action, scenic effect and dramatic reality to showy vocalism. On this ground is to be traced the division between the Italian and the French schools.

Before the invention of the Italian opera, a semi-dramatic form of entertainment, called ballet, was greatly in favor at the French court. The ballet consisted of processions, tableaux and dances, loosely organized on the basis of a representation from Greek mythology or some allegorical idea, depending for interest upon gor-

geous costume and decoration, scenic splendor and every kind of fantastic mummery. There was always music, vocal and instrumental; dialogue being interspersed with brief melodious songs and bands of instruments playing dance tunes. The ballet was the stock upon which the French opera was grafted, plot being developed, certain redundancies shorn away, and the musical element enlarged and made continuous. The dance, the chorus and the brilliant spectacle survived.

The first appearance of an Italian opera troupe in 1645 gave a musical stimulus to the ballet. Higher dramatic effect was suggested by the recitative. The influence of Monteverde's ideas was felt in the French opera through Cavalli, who went to Paris in 1660. The French were not satisfied to adopt Italian opera outright, but aimed at a style in which declamation, suggested by the Italians, could be united with piquant melodies and ballet scenes. The first attempt at a distinctly French opera was in the "Pastorale," composed by Cambert to a text by Perrin in 1659. How original this was cannot be known, for the score has been lost. It was evidently superior to the Italian opera in simplicity and naturalness. "Pomone," by the same authors, was performed in 1671. Cavalli's "Serse" and "Ercole amante" had been produced in Paris in 1660 and 1662. In the latter is to be found essentially the pattern which French opera was to follow, — the elaborate prologue, followed by the drama proper consisting of choruses, arias, recitatives and dances, affording elaborate grouping and scenic arrangements. "Pomone" was fashioned after this general design.

The credit for the creation of the French opera, therefore, can hardly be assigned to any one individual. Its historic position among the national art forms of the seventeenth century was assured to it by JEAN BAPTISTE DE LULLY, who was granted a monopoly by Louis XIV. in 1672, and was sole manager, and almost sole composer, of opera for the kingdom until his death in 1687.

The career of the naturalized Italian Lully (born at Florence, 1633) was a very singular one. Coming into the service of the French king penniless and obscure, he attracted attention by his songs and dance pieces, and by his cleverness in arranging *divertissements dansés*. He rose rapidly in royal favor, developing remarkable skill as dancer, stage manager, contriver of ballets and later of operas. He had the advantage of the assistance of such poets as Molière and Quinault. He gave the French grand opera the stamp which it preserved without change for one hundred years.

The French type of overture is established in Lully's works and consists of a slow and stately movement, followed by a quick number in a fugal style, with sometimes a third movement either slow like the first or in the form of a minuet. (Cf. the Italian overture, chap. xv.) The pompous prologue had no connection with the action, and its purpose was fulsome eulogy of the king. Lully was a better dramatist and stage manager than musician. In spite of a considerable gift of melody which showed itself in the songs and ballet airs, his music would now be considered pedantic and intolerably dry. His effort was to make the words distinct and to emphasize the sentiment, to observe the laws of French

prosody and to maintain a correct and incisive declamation. His subjects were usually mythological; he relied for his effect not only upon the poetry and music, but still more upon decoration, pantomime and dancing. He gave prominence to the chorus. His orchestration is monotonous and mechanical. His recitative is of the accompanied variety. He strove to discover the point of union among the arts of poetry, music and action. He did not, like the Italians, permit musical effect to overpower all other elements. He thus enforced a true principle, and established the permanent traditions of dramatic expression in the French opera, which has always resisted the Italian tendency to make poetry and plot subservient to musical display.

Lully's operas are a reflection of the tone and manners of the French court in the seventeenth century and of the general French art of the time. They are formal and artificial, incessantly working over the same ideas and conventional schemes of structure and ornament. No progress was made by the inferior composers that followed Lully.

Oxford History of Music, vol. iii; *Famous Composers and their Works*, series i, articles *Lully, Music in France;* Apthorp, *The Opera, Past and Present;* Grove's *Dictionary*, articles *Lully, Opera;* Jahn, *Life of Mozart*, chap. 18; Newman, *Gluck and the Opera;* Parry, *The Evolution of the Art of Music;* Henderson, *How Music Developed.*

Jean Philippe Rameau (1683–1764), a musician of far greater genius and learning than Lully, made no essential change in the structure or style of the French grand opera. He increased the variety and expressive-

ness of the aria and recitative; he greatly enriched the harmony, and made a long step in advance through the greater importance given to the accompaniment. He so far revealed the latent powers of the orchestra that he may be considered one of the founders of modern orchestration. His operas procured him a place beside Lully in the affection of the French people. Before turning his attention to opera he distinguished himself as an organ and harpsichord player and as an instrumental composer. He pursued profound scientific investigations into the nature of the chord, and is esteemed one of the founders of the modern theory of harmony. "Rameau, by the efforts of his own genius, constructed a national French opera upon the foundations laid by Lully, and the further development of the grand opera proceeded along the lines laid down by him. Not only can the framework and design of these early operas be recognized in the grand opera of the present day, but French dramatic music, spite of many transformations, betrays its relationship with the early masters in many peculiarities of melody, rhythm and harmony" (Jahn, *Life of Mozart*, vol. ii, p. 7).

Oxford History of Music, vol. iv; Jahn, *Life of Mozart*, chap. 18; Apthorp, *The Opera, Past and Present; Famous Composers and their Works*, series i, articles *Rameau*, *Music in France*; Grove's *Dictionary*, articles *Rameau*, *Opera*; Parry, *The Evolution of the Art of Music*; Henderson, *How Music Developed*.

XVIII

ITALIAN OPERA SERIA IN THE EIGHTEENTH CENTURY

The history of the opera seria in Italy in the eighteenth century is that of a stereotyped form, cultivated by a large number of composers whose work was so conventional, cut after a single prescribed pattern, that a description of the work of one would apply almost exactly to the work of all the others. The examination of the compositions of two or three typical composers would give us all the instruction we should need upon the whole school. Every opera consisted of a large number of arias, planned upon much the same general lines, connected by long stretches of monotonous recitative. Supreme emphasis was laid upon vocalism to the neglect of dramatic naturalism and portrayal of character. The plays were all run in much the same mould; the personages conformed to fixed and almost invariable types; plots were constructed upon an unimaginative routine. Dramatic truth was hardly considered in action, scenery or accessories, and not at all in costume. The whole stress was laid upon brilliant and pathetic singing; to that every other element was sacrificed, and the opera became little more than a concert.

The explanation of this anomaly is to be found in the

fact that the genius of musical Italy at that time was for melody, conforming thereby to popular demand. The reaction against counterpoint was still in progress. The patrons of the opera seria were the nobility, who had no higher view of art than an elegant and superficial entertainment. The opera, so conditioned, fostered a school of vocalists of extraordinary skill, and the fascination of their performances disguised those weaknesses which at last proved fatal to this hollow form of art. The history of the Italian serious opera in the eighteenth century is, therefore, merely the history of vocal melody and singing, and the conditions which developed and fostered them.

These tendencies were completely established by Scarlatti (see chap. xv) and the school of Naples. Having traced the early history of the opera from Florence to Venice, the student will study the character of the Neapolitan opera as the type to which the whole Italian dramatic music in Italy, Germany, England and elsewhere conformed. The list of the Italian composers following Scarlatti who studied at Naples includes Durante (1684–1755), Leo (1694–1746), Porpora (1686–1767), Vinci (1690–1732), Logroscino (about 1700–1763), Pergolese (1710–1736), Jommelli (1714–1774), Piccinni (1728–1800), Sacchini (1734–1786), Paisiello (1741–1815), Cimarosa (1749–1801), Zingarelli (1752–1837).

Venetian composers: Legrenzi (1625–1690), Lotti (1667–1740), Caldara (1678–1768), Galuppi (1706–1785).

Others especially conspicuous are Bononcini (1672–?) and Clari (1669 to about 1745), both of Bologna.

Besides these there was an incalculable swarm of

Italian opera composers, whose work differed in merit but not in essential style. Handel, Gluck (in his early works), Hasse (1699–1783) and Graun (1701–1759) were the most eminent German musicians whose work was modelled upon that of the Italian school. Contemporary writers seem to find marked differences of style and merit in the operas of the most prominent Italian composers, but the student of the present day finds difficulty in discovering any individuality among them. It was a characteristic of the age that composers in all departments, with one or two notable exceptions, were content to submit slavishly to reigning fashions, instead of trying to lead the art into new paths.

The student of the Italian opera will note a singular survival of the Renaissance passion for the antique in the plots and characters. The latter were taken almost entirely from Greek, Roman and Persian history and mythology, but their associations and doings were entirely the invention of the librettists; the plots were in no sense historic, being usually a complicated tissue of love intrigues and conspiracies. The plots, as well as the musical forms, came at last to be run in the same general mould. Everything was stilted and artificial. There were usually six principal characters, three men and three women, accompanied by a few accessory personages, — messengers, confidants, etc. The amount of action varied, but the life, vigor and realism of modern operatic action were virtually unknown. The librettos consisted of blank verse and rhymed stanzas, the former for the recitative, the latter for the arias. The opera poet was usually a nullity. An exception to this was

Pietro Trapassi, called Metastasio (1698–1782), the most celebrated of all court opera poets, and a man of considerable literary ability, who labored, occasionally with some success, to give more poetic value and dramatic life to opera texts. Most of the chief opera writers used his librettos; he often worked with the composer and helped to direct performances.

The poet was, as a rule, entirely subordinate to the composer, and he in turn to the singer, the latter being the real lord of the opera. The work existed solely for the honor and glory of the singer, purely as singer, not as singer and actor combined. The audience cared little or nothing for the play, and listened only to the arias, which they judged with the greatest keenness on technical grounds. The composer usually wrote for particular singers, and must consider their special capabilities and humor their caprices. The effect depended little upon the music but a great deal upon the voice and delivery of the performer, and particularly upon his improvised embellishments. Arias were divided into arbitrary classes; the "laws" of the opera prescribed how these should be distributed in the opera and assigned to certain classes of singers. Only one or two short choruses had a place in the opera; concerted pieces were almost unknown. The opera was a string of airs and duets. The orchestral accompaniment was slight; there was no attempt to produce dramatic or picturesque effect by means of instruments. The secco recitative was accompanied by detached chords upon the harpsichord alone, sometimes upon a violoncello.

It is evident from the records that vocal technic was

carried to a point that has never since been surpassed, perhaps never reached. This result was attained by endless patience and great skill on the part of the singing masters, directed to a single end. Italy supplied the world with vocalists as well as with composers. The famous singing schools, such as that of Pistocchi at Bologna, produced singers of every variety, some renowned for brilliancy, some for "pathetic" expression, — all technically perfect. The world has never seen a more complete devotion to a single branch of art. The Italian method became the law for Europe. The great singer was the pet of fashionable society, and his gains were fabulous. Most admired of all were the male sopranos and contraltos (evirati), who retained their boys' voices in consequence of a brutal operation, which was everywhere contrary to law, but encouraged by the theatre and even tolerated in the church. The chief male parts in the opera were assigned to these artificial sopranos. It is difficult to obtain any idea of the quality of these voices, for they have entirely disappeared. In spite of the praises lavished upon them, some critics dissented, and it is probable that their peculiar tone would not now be enjoyed. The falsetto male soprano, still heard in some Italian churches, is not the same.

The style of singing in the eighteenth century may be inferred from the arias and from our knowledge of the character of the opera. Since there was much less variety in the old aria than in that of the nineteenth-century opera, the expression was confined to a few stereotyped sentiments. The age was the age of virtuosity in all departments of music; the aim was not so

much the portrayal of all shades of human emotion under the stress of dramatic conflict, as the display of the performer's vocal ability. The opera stage was his parade ground. The most marked sign of the difference in the conceptions of the singer's function in the eighteenth century and at the present day lies in the unrestrained license then given to alter the notes of the aria and introduce all manner of showy embellishments. The singer was part creator with the composer. Song was not rendering prescribed notes in a prescribed way, but an act of spontaneous creation. This practice was the continuation of a usage common in the church far back in the Middle Ages. It was taken up by instrumental music. It was far along in the nineteenth century before pianists renounced the privilege of embellishing off-hand the pieces they played, even though they were the works of famous composers. In the oratorio of Handel's time the practice was permitted. It has flourished, although in a less degree, in the Italian opera of the nineteenth century. It was a token of the belief of the seventeenth and eighteenth centuries that improvisation is a higher art than the strict interpretative rendering of the work of another.

When such a form of art as the eighteenth-century Italian opera ceases to make progress it must decline. An art whose chief merit is virtuoso display cannot long hold its ground. Serious thinkers, such as Marcello in Italy and Addison in England, ridiculed the reigning operatic conventions. The public grew weary of them. The social changes brought about by the political revolutions at the close of the century were inimical to a

form of amusement patronized by the aristocracy. Higher intellectual demands gradually brought in a nobler form of dramatic music.

The historic mission of the old Italian opera lay in the development of free melody and a method of singing based on true physiological principles. This melody passed into instrumental music and was one of the factors concerned in the production of the orchestral and chamber music of the great Austrian masters. Many vocal gems have survived in the arias of the old Italian opera composers; the operas themselves, based on a rejected foundation, have utterly disappeared.

The histories of music give large space to this phase of opera. Especial attention may be called to the chapter on the rise of virtuosity in the *Oxford History of Music*, vol. iv; Apthorp, *The Opera, Past and Present;* Parry, *The Evolution of the Art of Music*, and Grove's *Dictionary*, article *Singing*. See also chapters in the biographies of Handel by Schoelcher and by Rockstro; Jahn, *Life of Mozart*, vol. i, chap. 7 (the plot of "Lucio Silla," in chap. 8, will give a good impression of the character of the usual opera libretto); *Famous Composers and their Works*, series i, article *Music in Italy;* Edwards, *The Prima Donna;* Hogarth, *Memoirs of the Musical Drama;* Grove's *Dictionary*, articles *Opera, Schools, Recitative, Aria, Caffarelli, Farinelli, Senesino, Cuzzoni, Faustina, Hasse*. For the "laws" of the opera, Grove's *Dictionary*, vol. ii, p. 509.

One who has access to a copy of Burney's *Present State of Music in France and Italy* will find interesting first-hand accounts by an observer of the highest competence.

The most elaborate and brilliant picture of the eighteenth-century Italian opera, considered in relation to the whole life of the time, is in the writings of Vernon Lee (Miss Violet Paget), including *The Musical Life*, and *Metastasio and the Opera*, in her fascinating book, *Studies of the Eighteenth Century in Italy; An Eighteenth Century Singer*, in the *Fortnightly Review*, December,

1891; and *The Art of Singing, Past and Present*, in the *North British Review*, vol. lxxii. The student will know, from his other readings, how to temper the exuberance that sometimes appears in these masterly sketches.

The ideal of song in the Italian opera, as compared with that in the ascendant at the present day, is discussed in a luminous way by H. T. Finck in *Chopin and other Musical Essays*, article *Italian and German Vocal Styles*.

There are recent collections of typical arias from old Italian operas, e. g. *Anthology of Italian Song in the Seventeenth and Eighteenth Centuries*, ed. by Parisotti, two vols., published by Schirmer. The arias, especially those of a florid character, in Handel's oratorios are characteristic of the period.

For a general view of the opera and the period, *Oxford History of Music*, vol. v, particularly chaps. 1–3.

XIX

INTRODUCTION OF THE ITALIAN DRAMATIC FORMS INTO GERMAN RELIGIOUS MUSIC

With the development of the monodic dramatic style Italy took the lead in musical progress, and the music of Europe gradually became transformed under her influence. Germany for a time resisted the new tendencies, and when the first signs of Italian influence did appear it was in the field of religious music, not opera. Out of the alliance of the Italian solo forms with old German ecclesiastical elements proceeded the modern German passion music and cantata. Interesting comparisons may be drawn between the effects of the Italian ideas upon the music of the Catholic and German Protestant churches. In the latter, as in the former, there was a demand for a more varied and individual expression. But in the Catholic mass there was no blending of the Palestrina style and the new forms of solo song; in the German Protestant the older counterpoint survived, of course in the new tonality. The ancient forms and traditions continued to receive the reverence due them.

In one section of German church music these traditions were all-powerful and resisted innovation. A group of seventeenth-century musicians clung to the chorale and motet, taking no account of the aria, but perpetuating the methods of the Lutheran period.

Among the most prominent of these conservatives were Melchior Frank (?–1639), Johann Hermann Schein (1586–1630), Samuel Scheidt (1587–1654), Johann Rosenmüller (d. about 1682), Johann Crüger (1598–1662), celebrated for his beautiful chorales, Andreas Hammerschmidt (1611–1675). Through their strength of character and devotion to the musical ideals of the heroic age of the Reformation these men did noble service in keeping alive the pure flame of religious art amid the moral desolations of the Thirty Years' War (1618–1648).

Another group held in their hands the future of German church music. Basing their culture on the old German chorus, organ music and people's hymn tune, they grafted upon these the Italian melody. They set in motion the effort which culminated in the church works of J. S. Bach.

The greatest German musician of the seventeenth century, Heinrich Schütz (1585–1672), is hardly to be classed in either of these groups. He was a pupil of Giovanni Gabrieli at Venice in 1609, and visited Italy again in 1629. He was chapel-master at Dresden from 1615, with a few interruptions, until his death. His works include passions after the four evangelists, the "Resurrection," the "Seven Last Words of the Redeemer upon the Cross," the "Conversion of Saul," psalms, "spiritual concertos," symphoniæ sacræ, "spiritual songs." In the symphoniæ sacræ are songs for one or more solo voices, with instrumental obligato, in which a declamatory recitative style is used. In his psalms he employed contrasting and combining choral masses with

bands of instruments. In the "Seven Words" the utterances of Jesus and the other personages are given in arioso recitative, rising at times to pronounced melody. In the dramatic religious works the vocal solo, the accompaniment and the chorus are used with caution, occasionally producing striking effects of expression. In the passions Schütz abandons instruments, and the ancient Gregorian tonality is preserved throughout. In all his works there is a conflict between the ancient system and his sympathies with a dawning epoch. They are not, however, to be considered as steps in the line of progress that led to Bach and Handel. The latter owed nothing to Schütz and were probably unacquainted with his works.

The most satisfactory account of Schütz in English is in the *Oxford History of Music*, vol. iii, chap. 10. See also Dickinson, *Music in the History of the Western Church*, chap. 8; Grove's *Dictionary*, articles *Schütz*, vol. iv, pp. 45 and 787; references to Schütz in Spitta's *Johann Sebastian Bach*.

The development of the German passion should next be taken up. The passion music is the outgrowth of the mediæval custom of representing the trial and death of Christ, sometimes as an actual reproduction upon the stage (a custom that still survives in Oberammergau in Bavaria, and elsewhere), also as a recitation in musical tone as a feature of the liturgy in Holy Week. The liturgical musical recitation has taken three forms, viz. the chanted, the motet and the oratorio passion. The first originated in the period of the supremacy of the Gregorian chant, one clergyman intoning the words of the evangelist, another those of Christ, a third those of

Peter, Pilate and others, while the ejaculations of the disciples, mob and priests were chanted by a small group of singers. All was rendered in the simpler syllabic form of the Plain Song. In the motet passion, which grew up under the perfected choral art of the sixteenth century, everything was sung in chorus, including the sayings of the single personages. The rise of the Italian solo and instrumental art created the oratorio form, which consisted of choruses, arias, recitatives and orchestral and organ accompaniment. For a time the three forms flourished side by side, but the first two soon disappeared, except that the original chanted form still survived in the nineteenth century in the pope's chapel at Rome. In the oratorio passion of the seventeenth and eighteenth centuries, the Bible text was reinforced by hymns, which in the form of arias and choruses were sung by imaginary spectators, and by chorales taken from the church song books, and at first sung by the congregation, but in Bach's time by the choir alone.

The passion music was very extensively cultivated in Germany in the seventeenth and eighteenth centuries. Great attention was given to it at Hamburg by the opera composers, Keiser, Telemann and Mattheson. With them the passion declined, the chorus was neglected for the aria, original texts often took the place of the Gospel story, pious sentimentality and extravagance weakened the traditional dignity of the passion music. In church music generally there was a relaxation of the old strict standards, due to formality and indifference in the religious life, and the growing vogue of the shallow Italian opera.

The student will note the distinction between passion music and oratorio proper, — the former having a place in the church liturgy, while the latter is not church music.

Spitta gives a very full history and analysis of the passion music in his *Johann Sebastian Bach.* See also *Oxford History of Music,* vol. iii; Dickinson, *Music in the History of the Western Church,* chap. 8; Grove's *Dictionary,* article *Passion Music;* Mees, *Choirs and Choral Music.*

Not less important than the passion music among the new forms produced by the alliance between the old German styles and the new Italian was the cantata. The name "cantata" appears first in Italy about 1600, and was originally applied to a musical recitation by a single person, without action, accompanied by a single instrument. It consisted of an aria, or a recitative and aria, sometimes of two recitatives and two arias. This simple design was afterwards expanded into a work in several movements, with both choruses and solos. Religious texts were sometimes employed and thus the church cantata came into the art current. The religious cantata was eagerly taken up by the composers of the German Protestant church, and became a feature in the regular order of worship. In the seventeenth century the German church cantata usually consisted of an instrumental introduction, one or two choruses, several solo songs and a chorale. The words consisted of Bible verses and hymns. In the complete development of the church cantata in the eighteenth century, the Italian recitative and aria forms were added, and the chorus and organ accompaniment were carried to their full power. The church cantata also gave prominence to melodies taken

from the people's chorale, and thus connected itself closely with the order for the day, effecting a union also between the choir song and the office of praise assigned to the congregation. The cantata is on a larger scale than an anthem, to which it bears some resemblance in its liturgical purpose.

Spitta in his *Johann Sebastian Bach* is very full on the German church cantata. See also the *Oxford History of Music*, vol. iv, chap. 8; Dickinson, *Music in the History of the Western Church*, chap. 8.

XX

JOHANN SEBASTIAN BACH, 1685–1750

PRINCIPAL WORKS. — *Vocal: cantatas, religious and secular; chorales; masses and other works with Latin texts; motets; oratorios; passion settings; songs.*

Instrumental: compositions for clavier solo; clavier with other instruments; organ; violin solo; violin with other instruments; flute; violoncello; viol da gamba; other minor instruments; orchestra.

In order that the full significance of Bach may be understood he must be studied with German nationality and German religious history as a background. He was the representative German artist of his age; some of the most steadfast traits of Teutonic character, as revealed in the contribution of Germany to modern culture, are plainly reflected in his life and works. His zeal in the service of the Evangelical church was kindred to that of Luther in an age far different from that of Luther. His conscious aim was to restore to German church music the supremacy of its noblest traditions. On the technical side he carried to the highest possible point the freer polyphony based on modern harmonic relations and the modern sectional forms, which had taken the place of the old modal counterpoint. He united with it the Italian vocal monody (aria and recitative) for the

sake of more individual expression. He also urged onward the rising instrumental movement, carrying to their consummation the forms (fugue, suite, chorale, prelude, etc.) which preceded the higher development of the sonata.

The universal reverence in which Bach is now held is due not merely to his unsurpassed science, but also to the intellectual force and emotional depth that lie in his works. Superior to all other moderns in workmanship, he still remains one of the supreme masters of expression. The revival of the study of Bach in the nineteenth century has been a conspicuous influence in moulding both the musical appreciation and the musical composition of the present age.

The student must look for the true basis of Bach's style in the Lutheran chorale and in German organ music. The Italian melodic forms were adopted not as decoration, certainly not as sufficient in themselves for the purposes for which he used them, but were woven into the texture of his work, and recast under the shaping influence of his profound German science.

Bach must be studied primarily as a church composer. Church music was the only form of German art that showed any vitality in his day. The traditions of German religious music survived among the common people and the old-school cantors and organists. His secular works, numerous and valuable as they are, were hardly more than a diversion from the main purpose of his life. The organ style and the organ spirit are all-pervasive. The modern discrimination of styles among different instruments and between vocal and instrumental

music was only faintly suggested in the school to which he belonged. He was by no means an isolated phenomenon. His forms and technical methods were shared by a host of other musicians from whom he differed in degree, not in kind. His forms (fugue, prelude, toccata, suite, concerto, cantata, motet, passion, etc.) had been partly developed and their station in art fixed before he appeared. He systematized, broadened and refined them, and raised them to such a pitch of perfection that there has been no further progress upon their lines since his day. After him music could only develop in a direction and upon principles which he had disregarded.

The Bach family was the most musical known to history. Conspicuous musical talent was shown in six generations, thirty-seven members holding prominent official positions. No other art can show a similar example of transmitted ability. Piety and thrift were always characteristic of this family. They belonged to the peasant class, and their musical activity was pursued in connection with the churches and town bands. J. S. Bach was thus by inheritance as well as circumstances a man of the people. He totally ignored the opera. He was never subject to aristocratic patronage. The deep root which he struck into the life of the common people must be reckoned as one source of his power.

He was born at Eisenach, March 21, 1685; studied as a boy at Ohrdruf and Lüneberg; was trained as an organist; violinist at the ducal court of Weimar in 1703; organist and choir director at Arnstadt, Mühlhausen, Weimar and Anhalt-Coethen from 1703 to 1723; called to Leipzig in 1723 as cantor of the Thomas

school and director of music at the Thomas and Nicholai churches, where he remained until the end of his life.

The preëminent authority on the life and works of Bach is Spitta's *Johann Sebastian Bach*, which has been translated into English. It is not only a minute and exhaustive study of Bach's works from every point of view, but also a storehouse of information in regard to the musical practice of the seventeenth century, from which Bach's forms and methods were drawn. It is somewhat diffuse and confused in arrangement, and is more useful as a work for consultation than for continuous reading. It is indispensable to one who wishes to study Bach thoroughly. Among the more condensed biographies, more narrative and descriptive than critical, the first place should be given to *Bach* by C. F. Abdy Williams (*The Master Musicians* series). This book contains a catalogue of Bach's works, a bibliography and glossary. The best of the brief summaries of Bach's career is the article by Spitta in *Famous Composers and their Works*, series i.

Bach is best known to the general musical public as a composer for the organ. In this department he towers so far above all other masters that no one is worthy to be mentioned even as second to him. His organ pieces, moreover, afford the clue to his whole art. The organ works must also be studied in view of the fact that they were indigenous to the Evangelical church, distinctly adding to the characteristic impression produced by the liturgy, the dogmatic teaching and the historic tradition. In the chorale preludes his organ music comes into vital connection with the congregational song. The love of virtuoso display is often evident in the fugues, preludes, fantasies and toccatas, but this is not of a sort that belies their churchly function.

The development of the German art of organ playing may be traced from about the year 1600, when the organ

took the place of the choir in accompanying the people's hymn. The two main currents along which organ music advanced were the fugue and the chorale prelude. The general line of progress is from Frescobaldi early in the seventeenth century through Sweelinck, Scheidt, Froberger, Pachelbel, Böhm, Buxtehude and others to Bach, who completed the tendency.

Representative preludes, fugues, toccatas and organ sonatas by Bach should be analyzed. The student will observe their variety of construction, illustrating every existing contrapuntal device, and particularly their wide range of mood. Frequent departures from the strict form will be found in the fugues; some have been called "fantasies in the form of fugues."

Especial attention should be given to the chorale preludes (Vorspiele), on account of the prominent place they hold in Bach's culture and in the musical service of the Evangelical church. The rise of the custom of playing variations on hymn tunes is significant as marking the connection between the devotional song of the people and artistic instrumental music. Free improvisation, in which the organist's art at this period mainly consisted, took this universal form. Distinction must be made between the more condensed form of chorale treatment as an accompaniment to the congregation, and the larger, bolder form employed in free organ performance. The greater or less truth of expression in these pieces of Bach may be judged by comparing them with the words of the hymns with which they are associated.

The fugue, as we find it in its final development in the time of Bach, may be traced back to the indefinite

forms that appeared in the birthtime of modern instrumental music in Italy about 1600. Compositions known by various names, such as ricercare and canzona, were the parents of the modern fugue. In them the parts imitated each other in canonic fashion, but without any positive principle of order. The essence of the completed fugue consists in the answer to the subject at the interval of the fifth and a systematic succession of repetitions of subject and counter-subject, the regular introduction of related keys, in fact a logically organized sectional plan based on subject, answer and counter-subject, all revolving around the pivotal points of tonic and dominant and relative majors and minors. In the development of the fugue the devices on which contrapuntal variety depends may be employed — augmentations, diminutions, inversions, retrogradations, stretti — with interrupting episodes either entirely free or based on motives taken from subject or counter-subject. The fundamental scheme of modern form is found in the fugue as well as in the sonata, viz. the exposition in a certain key, modulations through related keys, and the return to the principal tonality. The modern fugue, therefore, is the moulding of the indefinite mediæval contrapuntal forms into an organized scheme of design under the shaping force of the later tonal system and the idea of thematic departure and return.

The text books of fugue are so numerous that none need be specified here. A very clear popular discussion of the fugue may be found in the article on musical forms by L. C. Elson in *Famous Composers and their Works*, series ii. See also Lavignac, *Music and Musicians*.

For the works of Bach's predecessors in the organ field and his

indebtedness to them: Spitta, *Johann Sebastian Bach; Oxford History of Music*, vol. iii, chap. 3; Pirro, *Johann Sebastian Bach, the Organist*, trans. by Goodrich. Musical examples are given in Ritter's *Zur Geschichte des Orgelspiels*. Others may be found in the catalogues of publishers of the present day.

As an aid to the critical study of Bach's organ works: Spitta, *Johann Sebastian Bach;* Pirro, *Johann Sebastian Bach, the Organist; Oxford History of Music*, vol. iv, *The Age of Bach and Handel;* Statham, *My Thoughts on Music and Musicians.*

Pirro gives the specifications of the principal organs which Bach used, and discusses thoroughly the somewhat obscure question of his methods of registration. For a general view of the nature and effect of Bach's organ music see Parry, *The Evolution of the Art of Music*, and Dickinson, *Music in the History of the Western Church.*

Much the larger portion of Bach's work as a composer consists of vocal compositions for the church, — cantatas, passions, masses, etc. There will be discovered a marked correspondence in technical structure between these and the organ compositions. The recitative and aria take a prominent place. The recitative attains in Bach's hands a melodiousness and a depth of expression that are not found in the work of any other composer of the eighteenth century. The da capo aria, adopted from Italian dramatic music, takes on an altogether new quality. Bach's characteristic polyphonic manner of writing is seen in the relationship of the accompaniment to the voice part in his arias, where the two parts are often of equal rank as components of a contrapuntal scheme. The accompaniment may carry the leading melody, while the voice part concertizes with it. This method often results in dryness and pedantry. It is not a true vocal method of writing. So also the vocal parts in his choruses often suggest instruments rather

than voices. One who compares Bach's chorus writing with Handel's will observe the austere ecclesiastical character that prevails in the former as compared with the freedom and variety of the latter. This distinction appears as a necessary consequence of the fact that Bach's choral works belong to the church, while Handel's have all the freedom of the concert platform. Bach is lyric, Handel lyric, epic and dramatic.

The cantatas (two hundred and ninety-seven in number) form the largest single group among Bach's works. The large number of cantatas which Bach produced was due to the necessity of providing such works upon stated days for the use of the choir. No other works show so amply the range and versatility of Bach's powers. Many of them are notable for the prominent place held in them by the chorale, the lines of the folk tunes being treated in a manner analogous to that employed in the organ chorale prelude. This feature is of prime importance in studying the idea of the church cantata as realized by Bach in its relation to popular worship. Bach's cantatas reflect every shade of devotional feeling, and form the most remarkable body of ecclesiastical works ever produced by a single musician.

A few representative cantatas should first be studied. Peters' edition is inexpensive. "Du Hirte Israels" (one of the simplest), "Gottes Zeit," "Ich hatte viel Bekümmerniss" and "Ein' feste Burg" are among those most widely known. For the history of the cantata, and analyses and discussions of the cantatas of Bach, Spitta's biography is the most complete. See also *Oxford History of Music*, vol. iii, chap. 10, and vol. iv, chap. 2; Williams, *Bach;* Statham, *My Thoughts on Music and Musicians* (comparison of Bach and Handel as chorus writers); Parry, *The Evolution of the Art of*

Music, chap. 7; Dickinson, *Music in the History of the Western Church; Famous Composers and their Works*, series i, article *Bach*.

Among the larger works of Bach the "Passion according to St. Matthew" has done most to extend his fame. This work marks the completion of the development of the passion as an art form (chap. xix). It is a simpler work than the "Mass in B minor," simpler even than many of the cantatas. Only in one or two choruses does Bach give free swing to his full power as a contrapuntist. In poignancy of pathos and beauty of melody it is unequalled by any other work of Bach. It is the most touching portrayal in musical art of the feeling of a devout believer contemplating the suffering and death of Christ. In this respect it is dramatic, the church bringing the events of the passion before the mind by suggestion, thus following the ancient Catholic liturgic usage. It deals, therefore, with the human element in Christ, ignoring all anticipation of his triumph, thus remaining true to the original conception of the office proper to Good Friday. In this particular it may be contrasted with Handel's "Messiah," which is not liturgical, and deals with Christ's triumph and glorification. In studying Bach's "St. Matthew Passion" we must explain its form by taking into account these liturgic relations. The character of its choruses, recitatives, arias and accompaniment must be noted, the pertinence of the introduction of chorales (observe the different ways of harmonizing the same melody in the case of the old "passion chorale"), the manner of discriminating Jesus from the other characters, the commingling of dramatic, epic and lyric elements, and particularly the extraor-

dinary skill with which Bach contrives to maintain variety and sustain interest in a long work that is entirely pervaded with a single depressing mood. An important fact in the history of musical taste in the nineteenth century is the revival of this great work under the direction of Mendelssohn at Berlin in 1829, after a silence of eighty-nine years.

Spitta, *Johann Sebastian Bach*, gives an elaborate analysis of the "St. Matthew Passion." See also *Famous Composers and their Works*, series i, article *Bach; Oxford History of Music*, vol. iv, chap. 3; Grove's *Dictionary*, article *Passion;* Parry, *The Evolution of the Art of Music;* Upton, *The Standard Oratorios.*

Accounts of the performance of Bach's "St. Matthew Passion" at Berlin in 1829 may be found in Hensel's *The Mendelssohn Family*, vol. i, pp. 169–73, and Devrient's *My Recollections of Mendelssohn.*

The work that stands at the summit of Bach's creations as regards vastness of scale, intellectual grasp and majestic power is the "Mass in B minor." One who knows it thoroughly has sounded the depths of Bach. Its length and difficulty prevent its employment as a service mass, and it has never been used as such. In form it is more like a huge cantata. With the possible exception of Beethoven's "Mass in D," it is the grandest piece of church music in existence. "The whole of the choral numbers have a beauty of material, a splendor of intricate treatment, and a propriety in regard to illustrating the words, that are surpassed in no music of earlier or later date" (Maitland).

Spitta, *Johann Sebastian Bach; Oxford History of Music*, vol. iv.

Other choral works of importance are the "Passion according to St. John," the "Christmas Oratorio," the "Magnificat" and the motets.

The study of Bach's choral works includes the orchestration of his age and the question of "additional accompaniments," for which see chap. xxi.

At the head of Bach's clavier works stands the "Well-tempered Clavichord." No better discipline in musical appreciation can be suggested than a thorough inquiry into the reasons of the unrivalled fame of this work. It is a compendium of Bach's whole art. The name comes from the new method of tuning, adopted by Bach, by which all the major and minor keys could be used and modulation smoothly effected into keys the most remote. The fugues have excited the wondering admiration of musicians of every nation and school, not only for their unrivalled perfection in structure, but also as illustrations of the possibilities of variety and beauty that lie in this abstruse form. The preludes also reveal powers in clavier music which no one before Bach had suspected. Observe the pathos — a new note in instrumental music — in the preludes in E flat minor and B flat minor in the first book, and the melodious charm of many others.

[For discussions of the work as a whole: Spitta's biography; Parry, *The Evolution of the Art of Music; Oxford History of Music*, vol. iv; Statham, *My Thoughts on Music and Musicians.* There are many good editions. In Peters' publication Kroll's edition should be used, not Czerny's. Bischoff (Steingräber edition) gives all the variants in the different MS. and early editions. Busoni's edition (not complete) analyzes the preludes and fugues. Rie-

mann's analysis (Augener's edition) is also to be recommended. All the text books on fugue employ Bach's works as illustrations.

Conspicuous also among Bach's works for clavier are the "Chromatic Fantasie and Fugue" and the "Italian Concerto." The "Inventions" are standard educational works. The suites and partitas show another side of Bach's genius. They are likewise perfect in style and have had no successors that rival them.

Spitta's biography; the admirable articles on *Suite* and *Form* (Parry) in Grove's *Dictionary;* Bie, *History of the Pianoforte and Pianoforte Players* (very valuable); Weitzmann, *History of Pianoforte Playing;* Steinert, *The Steinert Collection of Keyed and Stringed Instruments;* Henderson, *How Music Developed;* Henderson, *Preludes and Studies: Evolution of Pianoforte Music* (Bach's method of fingering).

For "equal temperament": Sedley Taylor, *Sound and Music,* chap. x; Spitta, *Johann Sebastian Bach,* vol. i, pp. 137, 138; vol. ii, pp. 41, 42; Parry, *The Evolution of the Art of Music.* Very elaborate discussion in Grove's *Dictionary*, article *Temperament.*

The works for orchestra, and for violin solo, complete the subject. The latter include some of Bach's most masterly and beautiful writing. Especial attention is called to the celebrated "Chaconne" for violin alone.

Spitta, *Johann Sebastian Bach; Oxford History of Music,* vol. iv.

XXI

GEORGE FREDERICK HANDEL, 1685–1759

PRINCIPAL WORKS. — *Vocal: 19 English oratorios; 2 Italian oratorios; 2 German passions; 5 Te Deums; 6 psalms; 20 anthems; 47 Italian operas; 3 German operas; 2 English serenatas; 4 odes; 24 chamber duets; 94 cantatas.*

Instrumental: concerti grossi; organ concertos; sonatas; "Water Music"; suites, pieces and fugues for harpsichord.

HANDEL was born at Halle; studied under a local organist, Zachau; became an accomplished contrapuntist, violin, organ and clavier player at the age of eighteen. He devoted himself, after some uncertain experiments, to the Italian forms of music, and entered the theatre orchestra at Hamburg in 1703, where he wrote four operas and a passion. He went to Italy in 1706 and wrote several successful operas. He was appointed chapel-master to the elector of Hannover in 1709. He went to London and produced an opera, "Rinaldo," in 1710; and took up a permanent abode in London in 1712. He was chapel-master to the duke of Chandos at Cannons, 1718–21, and produced "Esther," "Acis and Galatea" and the Chandos anthems. His varied career as opera manager and composer in London lasted from

1720 to about 1740. He gradually transferred his attention from opera to oratorio, and produced a series of oratorios on an imposing scale, beginning with "Athaliah" and "Deborah" in 1733, and ending with "Jephtha" in 1751. After long conflicts with envious opponents and experiencing numerous disasters he lived to see detraction silenced and his fame secure.

The principal English biographies are those by Schoelcher (a rather weak and shapeless work, published in 1857), Rockstro and Williams. The two latter are scholarly and exact, and may be trusted for details. They are scanty in criticism and lack true historical perspective. More concise biographies by Mrs. J. Marshall (*Great Musicians* series); Naumann, *History of Music;* Grove's *Dictionary*, article *Handel*, and *Famous Composers and their Works*, series i, article *Handel*. The latter, by Spitta, is an excellent critical summary. For catalogue and dates of works see Rockstro's *Life of George Frederick Handel*, appendix.

An edition of the complete works of Handel — supervised by Chrysander — has been published by Breitkopf & Haertel, Leipzig.

The significance of Handel to the modern world lies almost wholly in his oratorios. His many operas have shared the fate of the school to which they belonged. A few of his church works and instrumental pieces are occasionally heard.

Italian opera made its appearance in England as early as 1707. It would be a matter of interest at this point to look into the attempts in the seventeenth century to develop an English school of opera. The basis of this movement was the form of aristocratic entertainment called the masque, which flourished in England in the sixteenth and seventeenth centuries, and to which many noted poets — such as Ben Jonson, Beaumont, Chap-

man, Daniel and Milton — devoted attention. It would seem that here was the same opportunity for developing a school of English opera out of the masque that there was in France, when Lully transformed the court ballet into opera. In fact Henry Purcell (1658–1695) seemed to possess both genius and inclination for such a work, but his early death found no one competent to assume the task, and no national demand existed capable of making head against the fashionable Italian entertainment.

For the English masque: *Encyclopædia Britannica*, article *Drama*; Ward, *History of English Dramatic Literature*.

Upon the state of music in England before the coming of Handel vol. iii of the *Oxford History of Music* (Parry) is especially full and instructive, particularly on the genius of Purcell. See also Cummings, *Henry Purcell* (*Great Musicians* series); Grove's *Dictionary*, articles *Opera*, *Purcell*; Runciman, *Old Scores and New Readings*, chapter on Purcell.

As an opera composer Handel belongs wholly to the eighteenth-century Italian school. There is no trace of a reform purpose in his stage works. All that has been already learned concerning the Italian opera seria of the eighteenth century (chap. xviii) will apply to Handel's operas. Opinions differ upon the question whether Handel's operas on the whole were superior to those of the best of his contemporaries. His operas have vanished forever from the stage. Separate arias exist in modern publications; many of them are heard to-day upon the concert stage and are well worth study. The great majority of Handel's opera songs are conventional and lack characteristic expression. As in Italy,

France and Germany, so in England, the eighteenth-century opera throws interesting side-lights upon the tastes and habits of fashionable society in that period.

For Handel's operas and experience as theatre manager: the biographies; *Oxford History of Music*, vol. iv; Hogarth, *Memoirs of the Musical Drama;* Grove's *Dictionary*, article *Opera*; Naumann, *History of Music; Famous Composers and their Works*, series i, article *Handel;* Statham, *My Thoughts on Music and Musicians;* Runciman, *Old Scores and New Readings.* Among contemporary records the most generally accessible are papers in the *Spectator* on the opera, by Addison and Steele. There is a collection of fifty-two of Handel's opera arias, published by Boosey, edited by Best.

The turning of Handel's attention from opera to oratorio was gradual. In order to keep the public attention occupied during Lent, when operas were not performed in London, Handel began the practice of giving miscellaneous concerts of works of a religious character, with occasionally a complete choral composition. These entertainments were called indiscriminately "oratorios." When the Italian opera lost favor with fashionable society Handel discovered that the people were powerfully drawn to his religious works, and he gained a success with his oratorios that he had never reached with operas.

The study of Handel's oratorios involves an examination of the oratorio as an art form. The oratorio is classed in the order of dramatic music, of which it may be said to form a species. It is an error to include the oratorio in church music. It did not arise in connection with church worship; it has no connection with a liturgy. It is concert music. It is not even necessarily religious; there are secular oratorios, as there are religious operas.

The dramatic and epic elements, which prevail in the oratorio, also remove it from the sphere of church music. It is also differentiated from the opera by the predominance of the lyric and epic elements. The fact that oratorios are almost invariably in modern times given without action, costume and scenery is not a radical distinction, since operas are sometimes thus given. The distinction lies in differences of form and constitution. The æsthetic problems suggested by the oratorio may be studied by means of analysis of typical works of this class by Handel. The "Messiah" is an example of an oratorio that is almost entirely lyric; in "Israel in Egypt" the epic element is conspicuous, and in "Samson" there is so much dramatic movement implied that it might well be given with action and scenery.

It will be evident that the absence of visible representation throws especial burdens in respect to sustaining the poetic movement and establishing a picturesque setting upon the musical factors, — but in a peculiar manner, for, since music cannot actually take the place of action and scene, it must not undertake to supply the lack of histrionic features by attempts at literal imitation or increased violence of expression, but must rather elevate the whole representation into more ideal regions, emphasizing general conceptions rather than those local and particular details with which the opera is more competent to deal.

The large space given to musical movements whose texts serve as commentaries upon the imagined action helps to distinguish the oratorio from the opera. Particularly is this the case in the chorus, which sometimes

expresses the mood of actual supposed participants (Israelites and Philistines in "Samson"), while again it utters the reflections of imaginary observers ("Behold the Lamb of God" in the "Messiah"), or it may take the part of a narrator of events (choruses in the first part of "Israel in Egypt"). These functions may also be performed by the aria. The musical structure of the oratorio is much more loose than that of the opera. The implied action may be interrupted for a considerable period for the expression of mood in aria or chorus.

The more universal character of the oratorio's impression and the frequent prominence of the didactic element give especial opportunity for the chorus. The choral force chiefly supplies the place of action and scenery; it sets forth the ground mood from which the moods of the single characters are drawn, and sustains the emotional keynote, the local complexion and the ethical purpose of the work.

Handel grasped the peculiar prerogatives of the oratorio with a sure hand, and although his power was variable he never failed properly to discriminate between the respective domains of the oratorio and the opera, and he established the ideal and the boundaries of the former once for all. In studying his recitatives and arias it must be remembered that the style of vocalism in his day was prescribed by the Italian opera in whose habit Handel had grown up, and that his airs were written for singers who had been trained in the opera. The barrenness of much of his recitative, and the conventional expression and stereotyped design of many of his arias, with their da capo form, their long, meaningless

roulades, etc., are thus explained. Many of his airs, however, are unexcelled in religious music for beauty and pathos. Although certain critics, such as Runciman, give the chief praise to his arias, his fame seems to rest upon his choruses, and he will not suffer in comparison with any other chorus writer in the history of music. His mastery of counterpoint was equalled by no one of his time except J. S. Bach, and he was able also to impart a variety of expression entirely suited to the needs of his oratorio subjects. The student will observe the appropriateness of his chorus themes, and the flexibility of the form under the control of the ideas or pictures that are to be presented.

In spite of the general impression in regard to Handel, it is to be noted that the majority, even of his choral works, are secular. He is hardly more remarkable for dignity and grandeur than for grace, elegance and suavity. The sportive and tender side of his genius, coupled with simplicity in structure, is seen in such works as "Acis and Galatea" and "L'Allegro, Il Penseroso ed Il Moderato," and in a multitude of arias and choruses scattered through his larger works. Subjects taken from Greek lore ("Alexander's Feast," "Semele," "Hercules") are treated with hardly less power than the Old Testament themes.

The oratorio style of the seventeenth and eighteenth centuries culminates in Handel's music. Its development is to be traced from the Italian oratorio of Carissimi and Stradella (chap. xv). The Italian oratorios at the beginning of the eighteenth century consisted almost entirely of vocal solos, decidedly operatic in cut.

Handel, in his early Italian oratorios, gave the scantiest space to the chorus. His culture always rested on Italian melody, even in the structure and special attributes of his polyphony. His latent love for chorus writing was a part of his German heritage and boyhood education, encouraged by the taste of the English public to whom he appealed in his religious works. The influence of Henry Purcell is unmistakable; the church works of the English composer powerfully anticipate the Handelian chorus style. Their influence first came to light in the Chandos anthems, which are forestudies for the oratorios.

The Italian oratorio was often given with action, costume and scenery. Handel began in the same way in "Esther," "Acis and Galatea" and "Deborah," and would probably have continued the practice but for clerical objection.

The frequent custom among composers of that period of drawing upon earlier works of their own, and even the works of other composers, for themes and even whole movements, was carried to excess by Handel. Some of his compositions are to a large extent patchworks of alien material. The most conspicuous example is "Israel in Egypt," in which out of thirty-nine numbers sixteen are composed wholly or in part of the work of others, while he also draws upon his own organ fugues. The chorus "Egypt was glad" is an organ fugue by Kerl; eight numbers in the second part are from a "Magnificat" by Erba. In the later works this practice of literal borrowing from other composers was abandoned.

On the ideal and nature of the oratorio as an art form there is but little to be found in English. The most philosophical statement is perhaps that of Parry, in *The Evolution of the Art of Music*, chap. 13. See also Stainer and Barrett's *Dictionary*, article *Oratorio*.

For the history and criticism of Handel's oratorios: the biographies as above; Grove's *Dictionary*, articles *Handel*, *Oratorio*; *Oxford History of Music*, vol. iv; *Famous Composers and their Works*, series i, article *Handel*; Naumann, *History of Music*; Parry, *The Evolution of the Art of Music*, chap. 7; Statham, *My Thoughts on Music and Musicians*; Henderson, *How Music Developed*.

Handel's use of foreign material in certain works, particularly "Israel," is discussed in vol. iv of the *Oxford History of Music*; Statham, *My Thoughts on Music and Musicians*; Rockstro, *Life of Handel*; Grove's *Dictionary*, article *Israel in Egypt*.

When we listen to an oratorio by Handel, or a cantata or passion by Bach, we do not hear the orchestral part that was written by the composer. This brings forward the question of "additional accompaniments," on which much dispute has been raised. The need of writing out new parts for the instruments is due to several facts: (1) In the case of the recitatives and many of the arias the composer wrote only a figured bass, from which he or a proficient in this art improvised the accompaniment upon the harpsichord. Sometimes the bass is not even figured. Not only is playing from a figured bass to a large extent a lost art, but the piano is no longer used in connection with the orchestra in choral works. (2) Rescoring of the orchestral parts accompanying choruses and arias is also necessary because the orchestras of the seventeenth and eighteenth centuries contained instruments that are now obsolete. This was especially the case with Bach's orchestra. (3) The balance of instruments in the time of Bach and Handel was different from that of the modern band, so that even where no obso-

lete instruments were used the modern orchestra must strengthen certain parts or reduce others in order to preserve the effect intended by the composer. Additional accompaniments are also often written in order to make the effect more agreeable to the modern ear, since the old orchestration was often thin and harsh. But here the justification is much less, and may reasonably be denied altogether.

A science of orchestration in the modern sense did not then exist. There was no uniform orchestral standard in respect to the nature, proportionate number or grouping of instruments. Harsh instruments such as oboes and bassoons were often used in masses, equal in number to the strings. The instrumentation would often remain unchanged throughout an entire number. A group of instruments of the same class would accompany a long passage; perhaps two or three would serve, the rest of the orchestra being silent. The modern method by which an orchestra of standard constitution is constantly employed, but with a continual mingling and interchange of timbres, was quite unknown. A scanty orchestra would be used for arias, a fuller one for choruses. The number of players was often greater than the number of singers.

It will be seen that the task of the musician who rescores an old work is a delicate one. He must be true to the spirit of the composer, and while using the powers of the full modern orchestra he must not alter the notes as they stand where it is not absolutely necessary, must not substitute loud noise for quietness or the gorgeous coloring of the romantic age for the old simplicity and moderation.

For the orchestration of Bach and Handel: *Oxford History of Music*, vol. iv; Henderson, *How Music Developed*, and *The Orchestra and Orchestral Music;* Spitta, *Johann Sebastian Bach;* Rockstro, *Life of Handel.*

For additional accompaniments and rescoring: excellent articles by Apthorp, *Musicians and Music Lovers;* Grove's *Dictionary*, article *Additional Accompaniments.* For Mozart's adaptations of the "Messiah," "Acis and Galatea," "Ode for St. Cecilia's Day" and "Alexander's Feast," see Jahn, *Life of Mozart*, vol. iii, chap. 29. An article in the *Forum*, May, 1898, recounts the recent revival of works by Handel in Germany, with the original orchestration and the eighteenth-century methods of performance.

Handel's anthems, hymns, Te Deums, etc., may be called church music in a qualified sense. Written to be used in religious service, the style is essentially that of the oratorios. The Chandos anthems, for example, are more like cantatas than motets, are mixed solo and chorus in form and suggest the semi-dramatic tone of Handel's Old Testament oratorios. They continue the manner brought into vogue in the time of Charles II., and established as a standard by Purcell. In them, and in the Te Deums, coronation anthems, etc., Handel experimented with the chorus, which was to play so imposing a part in the oratorios.

Handel's instrumental works are of comparatively slight importance. The suites, lessons, fugues, concertos, etc., conform strictly to the style of such works employed in Germany and France. They are of admirable workmanship, but have little decided individuality. The organ concertos, still occasionally played, do not differ essentially in style from the harpsichord works.

Spitta, *Johann Sebastian Bach*, vol. ii, p. 25, draws an interesting comparison between Bach and Handel as organists.

XXII

OPÉRA-COMIQUE IN THE EIGHTEENTH CENTURY

THE period in the history of the opera in France that lies between 1750 and 1780 includes what is hardly less than a revolution in practice and taste, brought about by the rise of the opéra-comique and the reforms of Gluck. The stiff and pompous form of Lully, only partially ameliorated by Rameau, held its ground with great tenacity past the middle of the eighteenth century. The Italian opera seria was always an exotic. The opera buffa appealed more strongly to French taste, and gave a stimulus to certain national proclivities which resulted in the French musical comedy, which has gained so high a place in the nineteenth century.

The original conception of opéra-comique is that of a play in which musical numbers are connected with spoken dialogue, and in which the ending is happy. By the middle of the nineteenth century it had divided into two classes, the opéra-bouffe preserving the primitive element of farce, the opéra-comique proper developing into a refined musical comedy, dignified and often serious. In the latter form the spoken dialogue is reduced to smaller and smaller space, sometimes even disappearing entirely. At present the term opéra-comique signifies no more than a work written for and produced at the

Théâtre de l'Opéra-comique. Bizet's "Carmen," a tragedy, is thus classed as opéra-comique.

Comic opera in all countries has originated in spoken plays, in which songs, usually in the form of popular ditties, are interspersed (German Singspiel, English ballad opera). The opéra-comique and opera buffa were similar in antecedents and early characteristics, both farcical, partly improvised, dealing with the manners and adapted to the tastes of the common people. (See chap. xvi.) The stock from which the opéra-comique grew was the vaudeville (a word of uncertain origin), a simple, popular play, of burlesque nature, performed by vagabond actors in the open air. The expansion of the musical elements under the suggestion of the imported opera buffa transformed the rude vaudeville into a respectable form of operetta.

The arrival of an Italian buffa troupe in Paris in 1752 also struck a heavy blow at the supremacy of the French grand opera. The "war of the Lullists and Bouffonists" was important as clearing the air for the reforms of Gluck. Among the most influential contributions to the feud was the letter on French music, by Rousseau, in which the writer contends that the French language is not suited to music, praises Italian melody and recitative and indicts the French grand opera for its failure to express real feeling.

The new opéra-comique profited by the ferment. A theatre was built for it, and Dauvergne produced "Les Troquers" in 1753, on the pattern of the opera buffa. Nothing of importance in this line followed until Duni's brilliant success in 1757, and from that time there was

no check in the rapid progress of opéra-comique, as an independent form of art.

The most notable composers following Duni were Danican, called Philidor (1726–1795), Monsigny (1729–1817), and Grétry (1741–1813). The music of the two former was sprightly and taking, but amateurish and without lasting value. Grétry holds a much higher rank. His operas, although weak in harmony and instrumentation, are remarkable for vivacity and cleverness in characterization. Of his fifty dramatic works, some also written for the grand opera, "Richard Cœur de Lion," his masterpiece, still holds the stage. Some of the permanent traits of opéra-comique were fixed by Grétry; his work closes the first period of this form of music.

The opéra-comique of the eighteenth century was a sign of the growing demand for naturalness in dramatic representation. The grand opera, like the spoken tragedy, had become stiff, pompous, affected and conventional. Its antique characters and furniture had no connection with the thought and feeling of the day. The reaction against pseudo-classic pomposity found expression in the every-day themes and lively representation of the opéra-comique. It reflected the customs and ideas of the common people in the period just preceding the Revolution, and by means of its effective satire against the higher classes it often served as a fomenter of discontent.

For the original vaudeville and farce comedy see the standard histories of French literature. For the French theatres in general, Lavoix, *The Eighteenth Century*, chap. 16; for the opéra-comique: *Oxford History of Music*, vol. ii; Naumann, *History of Music*, vol. ii;

Langhans, *History of Music in Twelve Lectures*, pp. 83–6; *Famous Composers and their Works*, series i, *Music in France* and *Grétry;* Grove's *Dictionary*, articles *Comic Opera*, *Vaudeville*, *Dauvergne*, *Duni*, *Grétry*, *Philidor*, *Rousseau;* Apthorp, *The Opera, Past and Present;* Streatfeild, *The Opera*, chap. 3; Hogarth, *Memoirs of the Musical Drama*, vol. ii, chaps. 10 and 12; Jahn, *Life of Mozart*, vol. ii, pp. 8–17.

XXIII

CHRISTOPH WILLIBALD GLUCK, 1714–1787

The higher conception of modern opera, in which controlling emphasis is laid upon natural character, poetic subject and dramatic reality, dates from Gluck and Mozart. The Italian "god and hero" opera had become stereotyped, the efforts of composers ran wholly to the making of formal arias; dramatic interest had long since departed. Mozart reformed it by choosing texts that had life and reality, and by directing his unequalled genius for melody to the ends of expression. Gluck's reforms, in a general way similar, were more deliberate and conscious. He, too, would restore the truth of nature and genuine human types and motives to the stage. His reform effort began upon the Italian stage at Vienna, and was carried to its completion upon the boards of the French grand opera at Paris. In the French opera his changes were less radical, for the opera of Lully and Rameau had been based upon a consciousness of dramatic needs, and only required the infusion of greater musical force and intensity of expression, together with the clearing away of certain artificialities and conventions. Gluck's aim, in a word, was the abolition of pedantic rules and inane traditions in the interest of suitableness of music to character and situation. This principle necessarily involved the recasting and strengthening of the dramatic elements also. Gluck

thus became the father of the French grand opera in its modern form. His influence was also felt in the Italian and German opera.

The causes that led to Gluck's reform determination are not easy to trace. Until nearly fifty years old he worked in the lines of the conventional Italian opera. Hints of a higher purpose are found here and there in these earlier works. He heard Handel's oratorios in London; he read extensively in Greek and Latin dramatic poetry after he was forty; there was a wide-spread disgust with the shallowness and monotony of the Italian opera voiced by many literary men and musicians, such as Diderot, Addison and Marcello. Gluck's nature was essentially serious; he had the dramatic instinct; he saw that the conventional opera was in a state of hopeless decay, and that the time was ripe for a new creation.

The history of his epoch-making work begins with "Orfeo ed Euridice" in Vienna, 1762, and is continued with "Alceste," 1767, "Paride ed Helena," 1769, "Iphigénie en Aulide," 1774, "Armide," 1777, and "Iphigénie en Tauride," 1779. The last three were written for Paris, where French versions of "Orfeo" and "Alceste" were also produced.

The study of Gluck chiefly centres in his Paris campaign, 1774–1779, to which his reform efforts in Vienna were merely preliminary. The interest in the external events of his life lies mainly in the circumstances attending the production of his reform operas, and the bitter controversies occasioned by them, particularly the rivalry of Gluck with Piccinni, who was brought to Paris by Gluck's opponents in the Italian party.

For the biography of Gluck any of the standard historical works already referred to will serve. The fullest account is in Newman's *Gluck and the Opera*. The latter work contains a chronological list of works. The reform operas, vocal and piano score, French and German text, are published by Peters. Novello's edition with English text includes "Orpheus" and the two Iphigenias. Gluck's greatest work is "Iphigénie en Tauride." "Orfeo" is still one of the most frequently performed.

Gluck remained true to the customs of the day in taking the subjects of most of his works from classic lore, mythical and "historic." He differed from his contemporaries in his later period in his effort to restore the classic spirit. In "Orfeo" he did not completely break with the traditional style; his method was not entirely clear to himself; he failed of the proper climax through an over-insistence upon recitative. But his aim is evident; he abjures vocalism as mere display; in certain scenes, such as that between Orpheus and the guardians of the lower regions in the first act, he attains a dramatic force unknown up to that time upon the opera stage.

"Alceste" shows an advance in tragic intensity, especially in the music given to the chief character. This work is especially interesting on account of the preface, in which Gluck laid down the principles on which he conceived a true musical drama should be based. This preface, which is given in Grove's *Dictionary*, article *Gluck*, should be carefully read.

In "Paride ed Helena" the lyric predominates. The work lacks variety of incident.

Gluck's reform plans could not succeed in Vienna, the stronghold of Italian opera. Conditions were far more

favorable in Paris, where there was a higher dramatic appreciation, and where Gluck's methods could be carried out in the domain of the French grand opera without a radical overturning. The championship of eminent literary men furthered the final success of his cause.

For the condition of operatic affairs in Paris and the state of opinion: Newman, *Gluck and the Opera; Oxford History of Music*, vol. v; Apthorp, *The Opera, Past and Present;* Hervey, *French Music in the Nineteenth Century.*

The highest qualities of Gluck's art are to be found in his three Paris operas, especially "Iphigénie en Tauride." The latter is the most sustained in merit, almost wholly lacking in the long stretches of commonplace which in the others reveal the influence of the age upon Gluck. In Gluck's masterpiece the student will observe the almost unfailing correspondence between music and situation. The text and subject are superior to those of any of Gluck's other operas. The composer shows at its highest point his skill in portraying poignant emotion, his power in welding all the poetic and musical elements into one consistent and living unity. The plot should be carefully read, and an interesting side-study would be a comparison of it with the treatment of the Iphigenia story by Euripides and by Goethe.

The most valuable aid in the reading of Gluck's operas is the analyses and criticisms by Newman in *Gluck and the Opera.*

The clue to Gluck's purpose may be found in the words of his letter to La Harpe, in which he says: "I have believed that music, like the other arts, embraces

the whole sphere of the passions, and that it cannot please less when it expresses the troubles of a madman and the cry of grief, than when it paints the sighs of love. I have thought that this rule should hold in music equally as in poetry. I have persuaded myself that song, when it thoroughly takes the color of the feeling it is to express, should be as various and as many-sided as feeling itself; in fine, that the voices, the instruments, the tones, even the pauses, should strive after one end — expression, and the agreement between the words and the song should be such that neither the poem should seem to be made for the music, nor the music for the poem." (The whole letter is given by Newman, p. 171.)

Gluck's genius was powerful enough to enforce the reasonableness of these principles upon his contemporaries and posterity. His strength lies in his ability to produce great effect with simple means, and in the severe grandeur of his style, which is especially suited to his antique subjects. Compared with modern operas his works seem lacking in melodic invention, and are rather monochromatic. In musical science he is not to be ranked among the greatest. The orchestra in his time was weak and undeveloped, although Gluck foreshadowed the later reliance upon the instruments for dramatic expression. In emphasizing declamation in accordance with the traditions of the French opera he sacrificed too much on the side of melody. In scenes where tunefulness is an inevitable need for the proper expression or atmosphere he is often tame and conventional. His adoption, also, of the almost universal æsthetic creed of the eighteenth century that art is the imitation of nature,

and that music, like words, finds its true function in "painting" life and nature, led him into many trivialities and formalisms. His acceptance of the principle (in which, fortunately, he was not consistent) that music must be subordinate to poetry, had often a depressing effect upon his invention and involved the loss of many fine opportunities. He was great in the critical moments of the individual soul, as in the portrayal of the conflicts of motive in Alcestis, Armida, Iphigenia and Orestes. He never fails, also, in such scenes powerfully to emphasize the proper dramatic setting and background.

His thought was not the production of beautiful music as the prime incentive, but the reinforcement of action and poetic motive. He strove to portray his heroes and heroines as real men and women, moved by natural feelings; he would subordinate details to the controlling dramatic conception, and carry on the action unbroken to an inevitable climax. He abrogated the so-called "laws" of the opera, and proclaimed the higher law of propriety and truth.

The study of one or two typical works of Gluck will show the student his method in the attainment of these results. Unlike Wagner, he did not exclude the aria, but used it, not for empty tone play or exploitation of vocalism, but for expression. (Exceptions will be noted in which he temporarily defers to the taste created by the Italian opera.) He gives to the accompanied recitative a new power. He is superior to all preceding writers in the use of the orchestra; in his picturing of situations, creating the proper atmosphere, and intensi-

fying vocal expression by means of instruments, he suggests the methods of the modern school. He uses the overture for the first time as an adequate indication of the mood and character of the work to follow. He gives great importance to the chorus as a dramatic factor. The dance is also an important element, often an integral part of the action; as would properly be the case in plays founded upon antique subjects (e. g. dances of the furies and spirits of the lower world in "Orfeo" and "Iphigénie en Tauride"). He often uses the ballet also as a mere embellishment, thus deferring to French custom.

The practical principles exemplified by Gluck in his best work — unity, proportion, appropriateness of music to word and action — are the source of his strength and his permanent influence. His works supplanted the old French opera (Lully and Rameau), and dealt a blow to the Italian grand opera from which it never completely rallied.

By far the ablest study of Gluck, as well as the most detailed, that has been made by any English writer is *Gluck and the Opera*, by Ernest Newman. It is thoroughly scientific in treatment, and very enlightening in respect to the relation of Gluck's theories to certain æsthetic ideas prevalent in the eighteenth century. The preface gives a list of works on the subject in French and German. See also Grove's *Dictionary*, articles *Gluck*, *Opera*, *Piccinni;* Naumann, *History of Music; Famous Composers and their Works*, series i; *Oxford History of Music*, vol. v; Langhans, *History of Music in Twelve Lectures;* Apthorp, *The Opera, Past and Present;* Parry, *The Evolution of the Art of Music;* Jahn, *Life of Mozart*, vol. ii; Hervey, *French Music in the Nineteenth Century* (touches upon Gluck's relation to his time); Finck, *Life of Wagner*, vol. i, p. 302; Henderson, *How Music Developed;* Streatfeild, *The Opera.*

XXIV

JOSEPH HAYDN, 1732–1809

PRINCIPAL WORKS. — Instrumental: 125 symphonies; 77 string quartets; 30 string trios; 38 piano trios; 66 compositions for orchestral instruments in various forms; 31 string concertos; 20 piano concertos; 53 piano sonatas; 175 pieces for baryton.

Vocal: 14 masses; many miscellaneous church pieces; 4 oratorios; about 20 operas; a large quantity of cantatas, arias, songs, duets, choruses, etc.

There is a considerable list of supposititious and doubtful works. Many of Haydn's compositions have been lost. A complete and accurate catalogue can probably never be made.

JOSEPH HAYDN is the first great name in the history of the fully developed sonata form (including in this term the symphony, quartet, solo sonata and allied forms). He marks the transition between the immature but prophetic forms of C. P. E. Bach and the complete maturity of the sonata. He finally traced out the course which instrumental music after the death of J. S. Bach was to take. So powerful was the impulse which he gave to the homophonic cyclic form, so rapid and conclusive was the progress which it made under his hands, that he has been called the creator and founder of the symphony,

sonata and quartet. But this is an exaggeration. It overlooks the fact that a large number of composers in his early time were struggling with the same problem, and working along similar lines. He was simply the greatest in genius of the instrumental writers of his day. His works have lived by virtue of the superiority of their contents. The other orchestral writers of South Germany and Austria in the first three-quarters of the eighteenth century have been forgotten. Most of the works of Haydn which are known to music lovers to-day belong to the last twenty years of his life. He should be called the foster-father, rather than the father, of the symphony and quartet, for he raised them from feebleness to strength and authority.

Haydn was born at Rohrau in Austria, near the frontier of Hungary. W. H. Hadow, in *A Croatian Composer*, has attempted to prove that he was of Croatian stock, not German. He belonged to the peasant class; his childhood's home was one of poverty. His close contact and his lifelong sympathy with the common people and rural life must be held in mind in studying the style of his music. He spent eight years as choir boy at St. Stephen's church in Vienna. At the age of sixteen he was thrown upon his own resources. His instruction from masters was meagre; he was to a large extent a self-taught composer. He was patronized by Metastasio, Porpora and others of the Italian school. He became chapel-master to Count Morzin in Hungary in 1759. In 1761 he entered the service of the Esterhazy family in Hungary, under whose support he remained throughout his life. He lived at Eisenstadt and Esterhaz with occa-

sional visits with his masters to Vienna. In 1791 and 1794 he made visits to London, and produced the famous London symphonies. He took up his final abode in Vienna in 1795 with a liberal pension from the Esterhazys. His closing years were signalized by the production of the "Creation" and the "Seasons."

Hadden, *Haydn* (*Master Musicians* series); Grove's *Dictionary*, article *Haydn; Famous Composers and their Works*, series i; Naumann, *History of Music*; Townsend, *Haydn* (*Great Musicians* series); *Letters of Distinguished Musicians*, translated by Lady Wallace. For catalogue of works: Townsend's *Haydn*, Grove's *Dictionary*, article *Haydn*, and Hadden's *Haydn*.

Haydn's eminence in the history of music depends not so much upon the inherent power of his works, judged at least by modern standards, as upon their prophetic and suggestive character. They were the most conspicuous marks of a universal tendency, viz. a breaking away from the contrapuntal style and religious influences, and a development of cyclic forms under the control of the homophonic principle, these forms being designed for social and domestic entertainment. Haydn saw clearly the new capacities of instrumental music, especially in combinations of instruments, and pointed the way to their fulfilment by later masters. He extended and unified the sonata form, and applied it to the various classes of instrumental music.

The conditions that acted upon Haydn and determined the direction of his genius are a most interesting subject of study. The problem is, however, obscure, for little is known of the work of other Austrian and South German composers in the first half of the eighteenth

century. The form of his works may be traced to C. P. E. Bach and the still earlier sonata and suite writers of Germany, France and Italy.

The origin of the symphony is to be found in the Italian three-movement overture. Separated from the opera and cultivated as an independent style, it was taken up by C. P. E. Bach, Cannabich, Stamitz, Abel and others, the harpsichord and figured bass abandoned and the minuet added. The most important step in the transition from the Italian overture to the German symphony was the disuse of the figured bass. The early symphonies of Haydn are simple and uncertain, much like those of the Mannheim composers. He rapidly outstripped all others, and until Mozart's last three symphonies appeared in 1788, he was recognized far and wide as the highest model in this field of art. In Haydn's symphonies, as well as quartets and sonatas, the second theme was given its complete rights, the possibilities of the working-out section suggested and the methods of thematic development fully indicated.

For the history and development of the symphony, and Haydn's contributions to instrumental form, *Oxford History of Music*, vol. v; the nature and significance of the transition from the polyphonic to the homophonic style is well brought out in chap. 3. Also *Famous Composers and their Works*, series i, article *Haydn;* Parry, *The Evolution of the Art of Music;* Grove's *Dictionary*, articles *Form*, *Sonata*, *Symphony;* Jahn, *Life of Mozart*, vol. i, chap. 14. For the personal and musical relations of Haydn and Mozart, Jahn, *Life of Mozart*, vol. ii, chap. 28. Peters' edition of a few of Haydn's symphonies in score is inexpensive.

The modern string quartet is even more the contribution of Haydn than the symphony. The ancestry of the

quartet reaches back into a number of musical usages, irregular and indefinite in character. Its predecessor in Austria was the light species of entertainment called divertimento or cassation, consisting of a variable number of movements resembling a suite, with one instrument to a part. The influence of the Italian chamber music of Corelli's time also acted upon Haydn in the construction of his quartets. An important change, however, is Haydn's abandonment of the basso continuo. Haydn's quartets were subjected to the same shaping process as his symphonies. "It was his inexhaustibly fertile invention and his freedom in the treatment of form which nourished and developed the germ of this chamber music, until it bore the most beautiful blossoms of German musical art." (Jahn, *Mozart*, vol. i, p. 309.)

The quartet is denied the mass effects and variety of color which are attainable in the symphony; consequently the arts of counterpoint and thematic development come prominently forward. The counterpoint is not strict, for the parts are not of exactly equal importance. On the other hand the quartet must not be a mere violin solo with accompaniment. Between these two dangers the quartet writer must steer his way, giving each part flexibility and ease, and making science subservient to melodic and rhythmic freedom. These artistic principles, which are now the basis of good quartet writing, were first completely established by Haydn.

For the string quartet and Haydn's works in that form: *Oxford History of Music*, vol. v; Grove's *Dictionary*, article *Quartet;* Jahn, *Life of Mozart*, vol. i, p. 309, vol. ii, pp. 1–3, 6–9; *Famous Composers and their Works*, series i, article *Haydn*. Selected quartets

should be carefully studied; they may be procured in Payne's "Kleine Partitur Ausgabe."

The cause of the rapid development of instrumental music in South Germany and Austria was undoubtedly the love of music among the common people. Village bands flourished; out-door musical gatherings were a conspicuous feature of social life. Haydn was familiar with the peasant music of Austria and Hungary, and his keen sympathy with the popular feeling led him to perpetuate the spirit of this native music in the higher forms of art. His extraordinary instinct for form and his scientific knowledge, gained by unwearied private study, did the rest. His symphonies and chamber works have therefore a twofold source, viz. an aristocratic (the Italian overture and chamber music) and a popular (the naïve music of the common people). The dance influence is seen in the sharpness and elasticity of his rhythms, and the cheerfulness and energy of his melody, often running into a frolic humor.

The new method of treatment of the instruments in the orchestra is almost as important a detail in the history of music in Haydn's period as the establishment of the form. Modern orchestration dates from the time of Haydn. The system, or lack of system, in the usage of Bach and Handel gave way to the principle by which the quartet of strings sustained the main harmony and melody, and the wood-wind and brass were set free and treated in obligato fashion. The tone color is ready to change at any moment, contrary to the rigidity of combination in the older music. Any instrument may lead in the melody, the themes being passed from one to

another. The grouping of the wind instruments is by twos. The relationship of brass to strings in the symphony orchestra of the classic period is once for all settled. In spite of the vast enrichment of tone and the multiplication of effects which we find among the modern romantic composers, the essential principles of Haydn's orchestration have not been altered.

For Haydn's orchestration: *Oxford History of Music*, vol. v; *Famous Composers and their Works*, series i, article *Haydn;* Henderson, *The Orchestra and Orchestral Music.* The student may properly at this point begin his study of the capacities and treatment of orchestral instruments and the construction of the modern orchestra. Among the books especially valuable are Lavignac, *Music and Musicians; Famous Composers and their Works*, series ii (article by Elson); Prout, *Orchestration;* Henderson, *The Orchestra and Orchestral Music;* also Grove's *Dictionary*, articles *Orchestra, Orchestration.*

The relation of Haydn to the Esterhazy family suggests one of the most interesting phases of the musical life of the time. Before the establishment of a public concert system and the musical publishing business of the present day, musicians derived their subsistence from the patronage of the aristocracy. Titled and wealthy families maintained private musical establishments, monopolizing the services of composers and performers. The princely courts were so numerous that a large number of the best musicians of the time were thus employed. Their business was to furnish music for the entertainment of their patrons. Their social position in most cases was hardly above that of the house servants. This patronage of the nobility was necessary to the progress of secular music in the seven-

teenth and eighteenth centuries. The chief disadvantage of this system lay in the fact that it tended to repress the originality of composers by compelling them to cater to the tastes of their employers, who were usually uneducated in music and who cared not for the higher development of the art but only for temporary entertainment. The benefits undoubtedly outweighed the drawbacks, for composers and players were given opportunity for constant practice, and a body of musicians was trained for larger service when in course of time the princely courts should be broken up.

Haydn's oratorio, the "Creation," has done as much to perpetuate his name as his instrumental works. It vies in popularity with Handel's "Messiah" and Mendelssohn's "Elijah." It was the outcome of Haydn's acquaintance with the works of Handel in London. The influence of Handel is apparent in the choruses. The preponderance of arias shows the connection of Haydn's work with the Italian concert oratorio, which was much in vogue in Vienna. The popularity of the "Creation" is due to the remarkable freshness and charm of its melody, and the spontaneity and artlessness which pervade it. The love of idyllic scenes and the musical "painting" of the sights and sounds of nature are characteristic of the taste of the period, and the naïve realism of much of Haydn's music had, at the time of its composition, probably nothing of the grotesque effect which it occasionally produces upon modern ears. The strongest parts of the oratorio are the first and second; the love passages of Adam and Eve in the third part are generally considered tedious and insipid. The "Seasons," Haydn's last im-

portant work, has much of the naturalness and charm of the "Creation," but it reveals on the whole a decline in the composer's invention.

Oxford History of Music, vol. v; Grove's *Dictionary*, article *Oratorio; Famous Composers and their Works*, series i, article *Haydn;* Upton, *The Standard Oratorios;* Runciman, *Old Scores and New Readings.*

Haydn's masses are frequently used in the Catholic worship. They are full of beauties and must be considered in making up an estimate of Haydn's genius. They are condemned by the stricter churchmen on account of their frequent lightness and brilliancy. Nevertheless they are far above the general level of Austrian church music of the time. There is no question that Haydn was a deeply religious man; but it would not be in accordance with his nature to attempt a reform in church music. The style of his masses is simply the outflow of the sunny, optimistic nature of the man, which gives to all his music its characteristic charm.

Oxford History of Music, vol. v, chap. 6. Editions are published by Ditson, Novello and others.

XXV

WOLFGANG AMADE MOZART, 1756–1791

PRINCIPAL WORKS.— Vocal: 16 masses; miscellaneous church compositions; 21 operas, operettas and dramatic pieces; arias, trios, quartets, choruses with accompaniment of orchestral instruments; about forty songs for one or more voices with piano accompaniment.

Instrumental: 41 symphonies; 28 serenades, etc., for orchestra; marches, dance tunes, symphonic movements and minor pieces for orchestra; concertos for stringed or wind instruments and orchestra; 31 string quartets; 9 string quintets; 28 concertos for one or two pianos and orchestra; 11 piano quintets, quartets and trios; 46 sonatas and variations for piano and violin; 21 piano sonatas and fantasias; sets of variations and minor pieces for piano.

Mozart worked in every field known to his time, but so far as actual advance in the historic development of music is concerned his significance lies in the symphony and its allied forms, the piano concerto, the opera and to a less extent in church music (the "Requiem"). His works are often cited as the most perfect illustrations of the classic idea in music, — this term referring in a general way to the absence of individualism in conformity to a general type of style and form, naïveté as opposed to self-consciousness, symmetry of outline,

highest finish of detail, purity of sound, loftiness and serenity of mood. Abstract, objective beauty is the aim rather than the license that results from arbitrary self-expression. Mozart's best work is marked by faultless grace of melodic line and consummate knowledge in structure; it thus becomes monumental, detached from all influences that are temporary or personally eccentric. This characterization applies chiefly to his instrumental works; the larger scope of expression in his operas is due to the necessity of portraying the temperaments and motives of imagined characters. In his best operas, therefore, he is greatest because modern and universal. His instrumental works satisfy only those whose sympathies are with the classic methods and principles.

Mozart is the most complete illustration in music history of the sensitive, spontaneous musical temperament. To an unsurpassed musical instinct, apparently inborn, he added a supreme mastery of the musical science of his day. He was eminent in vocal and instrumental music, the common bond between these two departments being the Italian eighteenth-century type of melody, which he brought to its highest beauty. His art was restricted on the side of subject and expression, but perfect within the actual range of his ideas. To Italian melody he gave a substructure of Teutonic learning and seriousness, although the more obvious qualities of his art are Italian rather than German. He gave the final stamp of elegance and restrained dignity to eighteenth-century musical art, and completed the epoch that preceded the revolutionary attacks of Beethoven and his successors.

The formative influences of Mozart's early life are the instruction of his father, an able violinist and his only teacher, at Salzburg, experience in the archbishop's meagre orchestra and visits to Paris and Italy. Of extraordinary precocity as pianist and violinist, as well as composer, his concert tours in Austria, France, Holland and England (1762–1766) excited universal astonishment. His first published compositions belong to 1763. His first opera was written at the age of twelve; the song-play "Bastien und Bastienne," of the same year, still holds the stage. He became fully acquainted with the Italian opera during a visit to Italy in 1769. His first important opera seria was "Mitridate rè di Ponto" (1770). He was constantly hampered by adverse conditions in Salzburg, and his position at the court of the archbishop was little better than slavery. The Salzburg period was marked chiefly by church and instrumental compositions. "Idomeneo" (1781) was the first real revelation of his dramatic genius. Breaking loose from his bondage to the archbishop of Salzburg, he took up his permanent abode in Vienna in 1781. Here began a time of bitter struggle which ended only with his death. Although a composer at that period was dependent upon patronage, Mozart never obtained a permanent situation, and lucrative commissions were rare. Poverty and hardship wore out his strength and he was buried in a pauper's grave.

Biography: Otto Jahn's *Life of Mozart* in three volumes leads all the rest, and in many respects is the most perfect specimen of critical biographical writing in the whole field of music history; English translation by Pauline D. Townsend. Briefer biographies

by good authorities: Holmes, *Life of Mozart;* Gehring, *Life of Mozart* (*Great Musicians* series); *Famous Composers and their Works*, series i, article *Mozart;* Grove's *Dictionary*, article *Mozart;* Naumann, *History of Music*. There is a translation of Mozart's letters by Lady Wallace in two volumes. The Mozart supplement to the London *Musical Times*, December, 1891, contains interesting details and woodcuts. A complete catalogue of works is given in Jahn's *Life of Mozart*. The character of Mozart as man and artist is discussed with justice and moderation by Jahn.

Mozart's instrumental works invite comparison with those of Haydn. Mozart's genius developed so rapidly that in the six string quartets (1782–85), dedicated to Haydn, he surpasses his friend and model. Haydn, in turn, learned much from Mozart, especially in symphony. The six quartets are noted for fulness and richness of form, charm of melody and technical mastery.

Mozart's piano sonatas, although distinguished for roundness of form, are much more dry melodically than his other works. This is probably due to the limitations of the instrument for which they were written. Mozart required the sustaining powers of the voice and orchestral instruments. The concertos for piano and orchestra take a much higher place. His readjustment of the old relations of the solo instrument to the orchestra, and his expansion of the function of the former make him the virtual founder of the modern concerto.

Mozart's fame as a symphonist rests on his last three symphonies in E flat, G minor and C major ("Jupiter"), all written in 1788. A feeling for individuality of style will be found in these three symphonies; they surpass Haydn's in depth of expression, power of development, tonal beauty and freedom of the instruments. In this

latter respect he advanced the art of orchestration. Especial attention is drawn to the andante of the E flat symphony and the first movement and the finale of the "Jupiter," the latter movement being the climax of Mozart's achievement in orchestral writing.

All of Mozart's chief instrumental works are analyzed and ably criticised by Jahn in his *Life of Mozart*. See also Grove's *Dictionary*, articles *Mozart, Symphony, Sonata, Quartet, Concerto, Form;* Bie, *History of the Pianoforte and Pianoforte Players;* Shedlock, *The Pianoforte Sonata* (an excellent work); *Oxford History of Music*, vol. v; Parry, *The Evolution of the Art of Music;* Upton, *The Standard Symphonies;* Henderson, *The Orchestra and Orchestral Music;* Statham, *My Thoughts on Music and Musicians* (an excellent critical study from a conservative standpoint); Mason, *Beethoven and his Forerunners;* Weitzmann, *History of Pianoforte Playing;* Fillmore, *History of Pianoforte Music.* For Mozart's style of playing, Jahn's *Life of Mozart.*

Mozart's principal symphonies (full score and piano arrangements), quartets, concertos, sonatas, etc., are published in inexpensive German editions.

Mozart's most important and original contribution to musical art was in his later operas, "Le Nozze di Figaro," "Don Giovanni" and "Die Zauberflöte." These are the most important works of their class produced in the eighteenth century, and in sheer musical value far surpass Gluck's operas. They were never more studied and admired than at the present day. The first two are Italian, and, although the offshoot of the opera buffa, they really form a new genre, in which serious elements are mingled with comic, and human character is portrayed in its more constant aspects, as in the higher type of French opéra-comique. They mark the highest reach of Italian cantilena as applied to dramatic purposes.

They reveal also the result of Gluck's influence in the importance they assign to poetic truth and natural action, and unite the chief excellences of the Italian and the French schools.

Mozart's genius is brilliantly exhibited in "Le Nozze di Figaro" (1786), not only in the marvellous wealth of melody, but still more in the keen discrimination of character and the appropriateness of music to the situation. Every trait in character and motive is seized upon with unfailing skill and set forth with the most exquisite refinement. Especial attention must be drawn to Mozart's mastery of science and the sure control of all the dramatic threads in the complicated finales. The fulness and flexibility of the orchestral parts was a new feature in Italian opera.

Similar qualities are found in "Don Giovanni" (1787), with superiority to "Figaro" in dramatic variety and poetic and moral force. The difficulty in the treatment of a depraved and odious hero is surmounted by Mozart by emphasizing his energy and bravery. The climax of the work shows a new side of Mozart's dramatic genius in his ability to deal with passionate and tragic situations. The whole work is a masterpiece of characterization, and should be studied from that point of view. Occasional inconsistencies are caused by the supposed necessity of considering the reigning taste for the trivialities of the declining Italian opera.

Mozart's unsurpassed strength lies in character drawing, with the Italian cantilena as his medium. Such personalities as Cherubino, Leporello, Don Giovanni and Donna Anna have few rivals in opera history

for strongly marked individuality, distinctness and charm.

Mozart's last opera, "Die Zauberflöte" (1791), is less valuable musically than "Figaro" and "Don Giovanni," but has great historic interest from the fact that its text is German, influences of the German Lied are seen, and its subject and treatment prefigure the nineteenth-century school of German romantic opera. The new tendency in German art had already been hinted by Mozart's "Die Entführung aus dem Serail" (1782). Both these operas, besides being set to German texts, contain spoken dialogue, and thus betray their origin in the German Singspiel (see chap. xxvii). The fantastic plot of "Die Zauberflöte," which at first seems weak and foolish, can be understood only as a symbolic glorification of freemasonry, the meaning of the rites at the temple of Isis being apparent to the initiated. With much that is now out of date, the opera contains noble characters and effective situations; the work is pervaded by the impression drawn from its one elevated conception.

The three chief operas of Mozart have called forth a great mass of commentary. The most minute analysis of librettos and music is that of Jahn in his *Life of Mozart*. Valuable discussions of these works and of Mozart's place in the history of opera may be found in Apthorp, *The Opera, Past and Present;* Statham, *My Thoughts on Music and Musicians;* Parry, *The Evolution of the Art of Music*, chap. 10; Wagner, *Prose Works: Opera and Drama*, translated by Ellis; Naumann, *History of Music;* *Famous Composers and their Works*, article *Mozart;* Grove's *Dictionary*, article *Opera;* *Oxford History of Music*, vol. v; Henderson, *How Music Developed*. See also Vernon Lee, *Belcaro: Cherubino;* Runciman, *Old Scores and New Readings;* Streatfeild, *The Opera;* plots in Upton, *The Standard Operas*, and Annesley, *The Standard Opera Glass*.

Vocal and piano scores of these operas are published by Novello. For the relation of "Die Zauberflöte" to freemasonry see preface to Novello's edition and Jahn's *Life of Mozart.*

Mozart's last work, the "Requiem Mass," was left unfinished, and was completed by Süssmayr. A romantic interest has been given to this work by the mysterious circumstances attending its inception. The precise amount of the actual work of Mozart which it contains was long a matter of doubt. The portion following the *Dies Irae* is essentially the work of Süssmayr. The "Requiem" as a whole rises far above all Mozart's other church works, since these were written in early years to suit the taste prevailing at the Salzburg archiepiscopal court. The *Rex tremendae*, *Recordare*, *Confutatis* and *Lacrymosa* are among the noblest compositions in the whole range of Catholic church music, and will repay careful study. Other parts show some influence of the formalism of the time in religious music.

Jahn, *Life of Mozart;* Pole, *The Story of Mozart's Requiem;* Grove's *Dictionary*, article *Requiem.* Also books cited above.

"Mozart first raised music to an international speech, since in his masterpieces are combined German polyphony, Italian melody and French rhythm: in other words, German depth, Italian beauty and French truth to nature. Mozart's style is not simply eclectic, but flows undivided and complete out of the master's inmost personality, in which German and Romanic elements mingle in the happiest manner. It is particularly the extraordinary sense of beauty that affixes its stamp to all his works. It reveals itself particularly in his glori-

ous melodies. Melody, not only in song, but also in instrumental music, attains to the highest and most beautiful unfolding. Up to his time, in the instrumental music, even of the best masters, in spite of formal finish and original invention, there was something lacking, viz. the essential songfulness of the instrumental melody, the cantabile. This was given to it first by Mozart. He taught the instruments to sing. Mozart did not create new forms, but he penetrated them all with his spirit, — the spirit of beauty and purity of sound.

" In the works of Mozart, modern music stands ready. All that is rudimentary and incomplete is shorn away, and the pure art of tones stands adorned in perfect beauty. To build it up on all sides, and to enrich it with all the appliances of technical and emotional effect, was the task of the nineteenth century." (Merian, *Geschichte der Musik im neunzehnten Jahrhundert*, p. 255.)

XXVI

LUDWIG VAN BEETHOVEN, 1770–1827

PRINCIPAL WORKS. — Instrumental: 9 symphonies; 9 overtures; 2 octets; 1 septet; 2 string quintets; 16 string quartets; 5 string trios; 8 trios for piano and strings; 1 concerto for violin and orchestra; 5 concertos for piano and orchestra; 10 sonatas for piano and violin; 5 sonatas for piano and violoncello; 32 piano sonatas; 21 sets of variations for piano; miscellaneous piano compositions, — bagatelles, rondos, waltzes, etc.

Vocal: 2 masses; 1 oratorio, "Christ on the Mount of Olives"; 1 opera, "Fidelio"; cantatas, choruses, etc.; 66 songs for solo voice and piano; 7 books of English, Scotch, Irish, Welsh and Italian songs for voice, piano, violin and violoncello.

THE commanding position which Beethoven holds in the history of art cannot be stated in a single formula. He does not belong wholly either to the eighteenth or the nineteenth century, but in his works of different periods can be found the controlling ideas of both. In some of his works there is conformity to a type, in others a defiant assertion of individualism. The classic sonata form (symphony, quartet, solo sonata, etc.), based upon a succession of related movements, contrasted subjects and theme development, attained in

him its complete maturity in outline and contents. In his later sonatas and quartets the idea of progressive development of movement under stated logical laws seems about to give way to the idea of more concentrated and direct expression by means of emphasis on semi-independent sections and details, thus prefiguring later methods. He first revealed the full possibilities of the sonata form as a means of characteristic, as distinct from general expression. In mastery of form and affluence of invention he holds a place among the foremost creative intellects in the history of art. The most powerful currents in nineteenth-century music (the romanticism of Schumann, Liszt, Berlioz; the Wagnerian music drama) to a large extent take their point of departure from Beethoven. No one disputes his pre-eminence as sonata and symphony writer. In these two departments he completes the movements of the eighteenth century in the development of the cyclical homophonic form, and is the first and greatest exponent of that principle of individualism which has given the later instrumental music its typical character. He must always be studied in the light of this double significance.

Such achievements are possible only when the artist is allowed to develop in freedom, and here Beethoven's circumstances aided his natural self-assertiveness. During Beethoven's life musicians began to become independent of salaried positions. The epoch of aristocratic patronage was giving way to the patronage of the general public. The expansion of the concert system, and the growth of the great publishing houses and a private

clientèle for teachers were important features in the conditions at Vienna which favored Beethoven. Of humble birth at Bonn, he found friends and good teachers, became a skilful pianist and acquired practical knowledge of the orchestra as violinist in the elector's band. He went to Vienna in 1792 for the sake of lessons from Haydn, but was soon thrown upon his own resources. He received substantial encouragement from many noble families (witness the dedications of his works). A pension, which was finally withdrawn, aided him in establishing his position, but involved no stated obligations on his side. The interest in his biography centres largely in his friendships, by which, however, he was never hampered in his self-assertion.

Beethoven attracted attention first by the force and magnetism of his piano playing, especially in improvising. In general he was appreciated and encouraged as a composer. His development at last outran the taste of the public; he was thrown more and more back upon himself by reason of the difficulties of performance and comprehension which his later works presented, the impoverishment of patrons, ill health and the deafness which at last became complete.

The essential solitariness of Beethoven is a factor in the explanation of his work. He was devoted to his art ideals rather than to worldly success. He was absolutely uncompromising with himself, his art and public taste. His suspicious nature, outbursts of temper and personal eccentricities have been dwelt on to excess by biographers, but they need receive only passing attention from the student. His character, as revealed

by his letters and recorded conversations, was absolutely pure, and his artistic life was actuated by the loftiest motives. The effect of his deafness upon the character of his music affords merely an interesting speculation; this effect was probably indirect, involving a more complete self-detachment and tendency to subjective brooding. He yielded completely to the impulse to shape his work according to his own inner necessity, regardless of external enticements.

The study of Beethoven also includes his qualities as pianist, conductor and teacher, and his methods of composition.

Strange to say, there is no satisfactory critical biography of Beethoven in English. The biography by A. W. Thayer, written but not published in English, then published in a German translation, is very full, and the court of final resort in regard to the facts of Beethoven's life down to 1816. This work was left unfinished at the author's death.

For biographical data in English the student is referred to the standard histories; Schindler, *Life of Beethoven*, edited by Moscheles (both personal acquaintances of Beethoven), gives valuable first-hand information, contains also letters by Beethoven, and reminiscences by Wegeler, Ries, Döhring and others; Rudall, *Beethoven* (*Great Musicians* series); Graeme, *Beethoven, A Memoir;* Grove's *Dictionary*, article *Beethoven; Famous Composers and their Works*, series i, three articles; Moscheles, *Recent Music and Musicians* (personal reminiscences); Beethoven number of the London *Musical Times*, December 15, 1892; *Beethoven's Letters*, translated by Lady Wallace. Catalogue of works in Grove's *Dictionary*, Rudall's *Beethoven* and Graeme's *Beethoven* (the latter giving dates of publication).

Beethoven's note books have been published by Nottebohm (not translated). See also Grove's *Dictionary*, article *Sketches*.

The problems involved in the study of Beethoven's works are (1) their technical structure, — form, har-

mony, instrumentation, etc., especially as compared with the work of preceding composers; (2) the struggle to adapt the sonata form to higher needs of individual expression; (3) his relation to certain guiding currents in musical art of the nineteenth century, especially that effort for a more definite expression which has issued in the works of the "programme" school.

The most obvious comparison in Beethoven's formative period is with Haydn and Mozart, taken simply as representatives of a style universally prevailing. We see first a powerful mind moving in the established channels; earnestness and moderation are the noticeable traits, with a frequent tendency to break over the bounds of formalism. Such works as the early trios, the quartets Op. 18, the septet, the sonatas Op. 2 to Op. 10 and Op. 14 and 22, and the first two symphonies may be taken as works in which Beethoven conforms essentially to the traditional type of form and expression. An unprecedented depth of expression is felt, however, in the slow movements of the sonatas Op. 7 and Op. 10, No. 3. A significant change of form is shown in the first movement of the sonata Op. 13.

Beethoven's complete mastery of his art, the perfect balance of his faculties of conception and expression, is to be seen in the works written (generally speaking) between his thirtieth and forty-fourth years, which include the symphonies No. 3 to No. 8, the sonatas Op. 26 to Op. 90, the quartets Op. 59 to Op. 95, the last two piano concertos, the violin concerto, the trio Op. 97 and the opera "Fidelio," with its four overtures. The study of these works centres upon the art of theme develop-

ment, in which Beethoven towers above all other composers. There is no fuller illustration of Beethoven's mastership in this art than the first movement of the third symphony, which should be thoroughly analyzed. The tendency grew to employ more terse and instrumental-like themes, as compared with the song-like themes of Mozart, and to build up sections on short fragments or motives (e. g. first movement of the fifth symphony). The student will note Beethoven's exhaustless ingenuity in modification of subjects and motives, the profusion of ideas obedient to the law of unity and proportion; the relation of details and episodes to the principal themes; the concentration of style which forbids waste space and empty connecting passages. In Beethoven the "principal form" reaches its ultimate development by means of the expansion of the "working-out" section and the coda (examples: first movements of the third symphony, and sonatas Op. 53 and 57). The earlier and the later rondo forms (see Prout, *Applied Forms*) have complete illustrations in Beethoven (e. g. last movements of sonatas Op. 53 and 22).

In Beethoven's melody the Italian influence is seen (septet and early works generally), profoundly modified and deepened in his greater works. The immense enlargement of expression in melody as compared with his predecessors is perceived everywhere in Beethoven; e. g. out of hundreds of striking examples take the themes of the funeral march in the third symphony, theme of the andante of the Kreutzer sonata, slow movements of the sonatas Op. 7 and 111, and of the fifth and seventh symphonies.

Equal advance is shown in Beethoven's harmony in its massiveness and richness, as well as in his fondness for abrupt changes and modulations and harsh dissonances. His works become more and more intricate; the effort increases to give life and independence to the middle and lower parts. In many of the later works (quartets and sonatas) the contrapuntal tendency is pronounced. In this Beethoven anticipates the method of Wagner, Brahms and other typical later composers. Singular reactions are sometimes found (e. g. sonata Op. 31, No. 3; eighth symphony).

Other signs of progress are seen in the frequent abandonment of the old prescribed key relations between movements and subjects. Still more important is the great advance in the element of rhythm — its variety and characteristic effect, abundance of displaced accents and syncopations.

The variation form vies with the sonata form in Beethoven's regard. He uses it from first to last, but here also his style undergoes the same modifications. An interesting study is found in the development of this form in Beethoven. At the beginning he uses essentially the plan of Haydn and Mozart, in which the modifications are chiefly confined to the melody and the bass, and the variation is kept within the space limits of the theme (example in the septet). Beethoven finally extended the modification to every element — melody, harmony, rhythm, key, tempo, dimension and mood. This development may be studied by comparing, for example, the sets of variations in the septet, sonatas Op. 14, No. 2, Op. 26, Op. 109 and Op. 111, trio Op. 97,

and the symphonies Nos. 3 (finale), 7 (allegretto) and 9 (adagio).

The advance in the art of orchestration under Beethoven is no less noteworthy. The enlargement of the symphony orchestra will first be noticed in comparing the scores of his larger symphonies with those of Mozart. The clarinet, rarely used by his predecessors, appears constantly. Trombones are employed in the fifth, sixth and ninth symphonies; a double bassoon in the ninth; a piccolo in the fifth and ninth; in the last three movements of the ninth symphony there are four horns. Beethoven carried still further the tendency in Haydn and Mozart toward greater movement in the individual parts. He studied the expressive qualities of each instrument. We speak of famous passages for certain instruments, as the horn trio in the scherzo of the third symphony, the double bass passages in the scherzo of the fifth, the extraordinary effects produced by the drums in the fourth and fifth. The compass of the strings is extended, their figures and combinations varied; the basses are no longer confined to doubling the 'cello parts. The progress in instrumentation since Beethoven has been chiefly in the treatment of the wood-wind and the brass. In spite of the boldness and novelty of Beethoven's orchestration he never allows the delight in sound to take precedence of the constructive idea. He is greater as designer than as colorist.

The cyclic form has in recent days been criticised on the ground that a scheme of three or four movements has no artistic justification, and is declared out of date. The question arises in the case of some of Beethoven's

later works, Have the different movements any poetic or stylistic relation to each other? Is there logical development and climax in the whole work as well as in the separate movements? It is evident that in the works of Haydn and Mozart, and in many of those of Beethoven, no emotional continuity or development exists. It is often asserted, however, that in many of Beethoven's works there is a higher poetic or emotional unity; that there is a definite plan running through the whole, such that the separate movements of a work have a fitness where they are, which they would not have if transferred to some other. However this may be, we find that the work as a whole has often its own individuality, — that e. g. the fifth symphony *as a whole* has a character that sharply discriminates it from the others. So with certain sonatas and quartets. Certainly Beethoven's development of the form was applied to the work in its entirety as well as to the particular "sonata," variation and rondo forms. His desire for unity and proportion led him to the enlargement and deepening of the old minuet and finale. The climax is often in the last movement (fifth and seventh symphonies, sonatas Op. 27, No. 2, Op. 53 and many others), whereas the older sonatas, as well as many of Beethoven's, offer an anti-climax. He saw the insufficiency of the minuet in the fully developed symphony and sonata, and substituted the scherzo, which gives scope for passion and energy as well as humor and gayety. The great scherzos of the fifth and ninth symphonies show what he made of this child of his.

In his slow movements there is shown the last possi-

bilities in respect to melodic loveliness, tenderness and pathos. In the feeling of many Beethoven is most of all beyond comparison in his slow movements (examples: third, fifth and ninth symphonies, the septet, B flat trio, quartets Op. 130 and Op. 131, sonatas Op. 7, Op. 27, No. 2, Op. 31, No. 2, Op. 106).

Beethoven is perhaps most remarkable of all in the variety of expression which his music shows. Among his greater works it may be said that no two, hardly any two movements, resemble each other in themes or manner of development. Let the student, for example, try to find anything remotely resembling the adagio of the sonata Op. 27, No. 2, or the scherzo of the fifth symphony, or the first movement of the sonata Op. 31, No. 2. A multitude of instances equally instructive may be cited.

Critics and biographers are fond of dividing Beethoven's creative life into three periods. Such an arbitrary division is of no value. A marked development of style is apparent, but it was irregular and reversions are frequent. In the later works, especially the last quartets and sonatas, the sonata form often seems about to be rent asunder. The structure becomes intricate, even contrapuntal; the rhythm more complex; changes of tempo and metre are frequent; orthodox key relations are abandoned; the expression becomes exceedingly condensed; the emphasis is thrown upon vividness and contrast of detail rather than upon continuity of development; clearness is often sacrificed; difficulties of comprehension and execution are vastly increased. These works for a long time baffled criticism; lovers of

Beethoven's earlier works were repelled by them. They are to be understood only in the light of subsequent musical developments.

Among the best critical studies of Beethoven are the following: Parry, *The Evolution of the Art of Music*, chap. 12 (a very scholarly analysis); Statham, *My Thoughts on Music and Musicians;* Mason, *Beethoven and his Forerunners;* Bie, *History of the Pianoforte and Pianoforte Players; Oxford History of Music*, vol. v; *Famous Composers and their Works*, article *Beethoven as Composer.* See also chapters in the standard histories; Grove's *Dictionary*, articles *Beethoven, Symphony, Sonata, Form, Schools, Variations;* Henderson, *How Music Developed; Music* (magazine), October and November, 1899, *From Bach to Beethoven*, Vincent D'Indy.

For the symphonies: Grove, *Beethoven and his Nine Symphonies* (an exhaustive and masterly treatise, expanded from the author's *Beethoven's Nine Symphonies*); Henderson, *The Orchestra and Orchestral Music;* Upton, *The Standard Symphonies;* Grove's *Dictionary*, articles *Symphony, Orchestration.* Many illustrations may be found in Prout, *The Orchestra*, 2 vols.

For the sonatas: Bie, *History of the Pianoforte and Pianoforte Players;* Shedlock, *The Pianoforte Sonata;* Harding, *Analysis of Form as Displayed in Beethoven's Sonatas;* Grove's *Dictionary*, article *Sonata;* Fillmore, *History of Pianoforte Music.* The student should carefully analyze sonatas of Beethoven's different periods. Aid is furnished by the standard treatises on form; for example, Prout, *Musical Form* and *Applied Forms.* See also A. Kullak, *Beethoven's Piano Playing.*

The analytic study of Beethoven is chiefly the study of rhythm and phrasing. The most elaborate phrased edition of Beethoven's sonatas is Riemann's, in which a system is employed that seems over-sophisticated, but is nevertheless very instructive.

The student will find characteristic and in many instances profound comments on Beethoven in Wagner's *Prose Works* (Ellis' translation). See especially the essay *Beethoven*, passages in *Opera and Drama* and the sketches written in Paris (*Prose Works*, vol. viii). Valuable suggestions in respect to the proper performance of Beethoven in the essay *On Conducting.* This essay and that on Beethoven have also been translated by Dannreuther.

Among Beethoven's vocal works three productions tower conspicuously, viz. the opera "Fidelio," the "Mass in D" and the choral portion of the ninth symphony. "Fidelio," first produced in 1805, is his only opera. Four overtures were written for different performances, of which that known as the "Leonore overture, No. 3," is among the most powerful of his works. Although in poetic subject and musical treatment "Fidelio" holds an independent place in opera history, it had little or no influence in opera development. In the first few numbers the Mozart style is evident; the work progresses to a breadth and force previously unknown in opera. The great arias by the hero and heroine, the grave-digging scene, the prisoners' chorus and the climax of the plot are the most notable moments. The most striking feature of the work as a whole is in the use of the orchestra to paint the situation and carry the passion of the actors with the greatest intensity to the minds of the listeners. Here Beethoven the symphonist unchains his full power.

The "Mass in D" (1818–1822) is, with the exception of Bach's "Mass in B minor," the most colossal work ever written for the Catholic church. Its difficulty and the grandeur of its choral climaxes forbid its use in the ordinary church service. Like Bach's mass it defies imitation and represents no school. The last movement of the ninth symphony calls to mind Wagner's opinion that Beethoven, in this work, showed that he felt that the limits of instrumental music had been reached, and that the further progress of musical expression involved the union of voices and instruments. The value of this

opinion is not affected by the fact that the last movement of the ninth symphony is not superior to Beethoven's higher attainments in pure instrumental music. He was not great as a vocal writer as he was great as an instrumentalist. The instrumental mode of writing is often seen in his vocal music in a style which puts excessive demands upon the voices, even to the extent of overstraining them and marring their beauty.

Famous Composers and their Works, articles on Beethoven; *Oxford History of Music*, vol. v; Apthorp, *The Opera, Past and Present;* Grove's *Dictionary*, articles *Beethoven*, *Opera*, *Schools*, *Mass;* Upton, *The Standard Operas* and *The Standard Symphonies;* Henderson, *How Music Developed.*

The significance of Beethoven in the development of musical forms and problems lies in the fact that he marks the transition from the eighteenth century to the nineteenth. The idea of conformity to an abstract and generalized type gives way to the impulse to sacrifice prescribed form and order in the interest of new forms, which shall more immediately transmit individual, self-conscious feeling. This revolutionary change of attitude is epitomized in Beethoven. His later works contain a more intense, passionate and individual utterance, the strict sonata form is loosened, the orthodox laws of procedure are defied, greater stress is laid upon particular moments in the composition as compared with the classic subordination of details to the whole. The controlling principle of nineteenth-century music is announced here, — freedom of utterance, though the conventional mould be broken in the process. The student needs only to compare the style and structure of Beethoven's last

sonatas and quartets with those of his early period and with those of his predecessors. The modern tendency to bring instrumental music into more obvious relation to definite describable ideas, taking on new forms and coloring in the process, is plainly disclosed in Beethoven. How far did Beethoven anticipate the convictions of the modern "poetic" and "programme" music? The effort to illustrate precise thoughts and moods is seen in many works with titles, such as the sonata called "Adieu, Absence and Return," the quartet movement, "Hymn of Thanksgiving on Recovering from Illness" (Op. 132), the "Heroic" symphony, etc. In the "Pastoral symphony" this effort is carried to the extent of imitating natural sounds. Hints of the same conception are found in passages in the style of recitative (D minor sonata). In Beethoven's recorded conversations and letters there is evidence that his music is often symbolic of mental states. Taken for all in all, Beethoven is one of the central pivotal figures in musical development. His supreme power is shown not only in his actual works but also in his commanding influence upon the leading composers of the later time, such as Schumann, Liszt, Berlioz, Wagner and Brahms, as indicated in their works and their recorded tributes.

XXVII

THE GERMAN ROMANTIC OPERA. CARL MARIA VON WEBER, 1786–1826

THE most important forward movement in German music, contemporary with the culmination of the sonata form under Beethoven, is the rise of a German school of opera. Early in the nineteenth century Germany created a form of opera worthy of comparison with the Italian and the French, and thus asserted for the first time its independence in the field of dramatic music. The struggle of German opera to establish its natural rights against its domineering rivals is one of the capital events of music history in this period, and the consequences of that effort have been permanent and far-reaching. The direction which German opera was to take was established chiefly by Weber, whose operas in point of genius are far superior to those of the other early composers of the romantic school, although his contemporaries Spohr and Schubert must be recognized as factors of more or less influence.

The rise of a distinct school of German opera must be viewed as a detail of the "war of liberation" waged in art, literature, philosophy and other forms of intellectual activity against their long subjection to French and Italian culture. The establishment of the German Lied as one of the great historic art forms by Schubert is

the result of a similar impulse. That these achievements were contemporary with the overthrow of Napoleon's tyranny and the rise of Germany's political power is more than a coincidence.

At the time of the production of Weber's operas, dramatic music at the German courts was wholly Italian. The history of the Italian opera in Germany is essentially that of this artificial and degenerate style in other countries. The German romantic opera was humble and obscure in its origin; the success of Weber was only partial; the French and Italian schools of opera remained dominant until the triumph of the works of Wagner.

Weber and Spohr did not create the German romantic opera. It was foreshadowed in Mozart's "Entführung" and "Zauberflöte," but finds its true origin in the Singspiel (song play) of the eighteenth century. The Singspiel was originally a light dramatic piece, in which the spoken dialogue was interspersed with songs. The plot and characters were drawn from native and humble sources; the element of farce and burlesque was often conspicuous; the musical numbers were at first few and extremely simple, often folk songs, sometimes with only the slightest relation to the plot. With the enlargement of the musical element and its participation in the action the Singspiel developed into true opera. The Singspiel flourished greatly in the smaller folk theatres of Germany in the eighteenth century. Among the most prominent of Singspiel composers were J. A. Hiller (1728–1804), Dittersdorf (1739–1799), Reichardt (1752–1814) and Wenzel Müller (1767–1835). The

promise that lay in this rude form consisted in its naturalness, vivacity and freedom from cramping tradition. In South Germany and Austria fairy tales and local legends were much drawn upon for material, and in this "Zauberoper" is found the source of the higher romantic opera of Weber, Spohr and their successors.

Grove's *Dictionary*, articles *Singspiel*, *Hiller*, *Reichardt*, *Dittersdorf*; Jahn, *Life of Mozart*, vol. ii, pp. 216–21; *Oxford History of Music*, vol. v; Henderson, *How Music Developed*.

The motive for the development of the German romantic opera was closely akin to that which inspired the "romantic school" of poetry. The general impulse to draw art material from native German sources and express a feeling that was Teutonic — a sort of new German Renaissance, led by Herder, Lessing, Goethe and Schiller — took a special direction in the hands of the romantic school of poetry, founded about 1800. The common tendency of the romanticists was the search for the spiritual element in the national life. Breaking away from the worn-out classic themes, temperamentally unconscious of the artistic value in contemporary actual life, they buried themselves in mediæval romances, the ideals of chivalry and monasticism and in folklore. With eyes turned upon German landscape and German common life, they saw them not as they really are, but transfigured by the mists of fantasy. Their fondness for what is strange, highly colored and sensuous led them also into the Orient and Spain in search of themes and imagery. A contemplative, visionary cast of mind was fostered by this attitude, together

with frequent extravagance and morbidness. The movement was productive in that it promoted national consciousness and opened rich poetic fields. The decline of the school was due to the vein of sentimentality and childish trifling into which it tended. In the work of a few of the strongest poets, painters and musicians of the school the romantic movement is an important factor in modern art.

The standard histories of German literature may be consulted for the romantic school of poetry. Its influence upon painting has been brilliantly set forth by Muther, *History of Modern Painting*, vol. i.

The love of the supernatural and the fantastic seized powerfully upon certain musicians in this period, for music is especially suited to reflect the visionary sentiment of romanticism. We find at once an alliance between music and the new poetry in opera, Lied and ballad. In German landscape, peasant life and hereditary musical and poetic forms was found a fresh and most promising store of material, which the new school of musicians seized upon eagerly.

The composer who was most completely saturated with the romantic feeling was Carl Maria von Weber. His works are important not merely for their beauty, but still more for the impulse they gave to the romantic movement, and their suggestion of new effects and methods. His early life was irregular and roving, following his unstable father, who was a travelling theatre director. His musical education was desultory; his wandering life confirmed his romantic tendencies; his profession

was that of an opera director. His first important opera was "Silvana" (1810). He was opera director at Prague, 1813–1817, and obtained a national fame by his spirited settings of Körner's war songs. He became conspicuous as concert pianist. He was called to Dresden in 1817 as director of a theatre devoted to opera performances in the German language, and in his rivalry with the Italian opera, which was supported by the court, there virtually began the momentous contest between German national art and the foreign fashion. His epoch-making work, "Der Freischütz," was first performed at Berlin in 1821; it rapidly spread over Germany and attained a popularity such as no other German opera has ever enjoyed. "Euryanthe" was written for Vienna (1823); "Oberon" for London (1826). Dramatic works of lesser importance are "Abu Hassan," a comic opera (1811), and "Preciosa," incidental music to a poem by Wolff (1821). Next to the operas Weber's most vital works are a few piano pieces. He wrote a large number of songs, dramatic pieces, occasional cantatas, masses, symphonies and overtures. Few of these are now performed. His high place in the history of music depends upon his last three operas.

The most important biography of Weber is by his son, Max von Weber, a work written with judgment and literary skill. Its account of Weber's struggles to make head against the Italian musical supremacy in Dresden is especially interesting. There is an English translation. The life of Weber in the *Great Musicians* series, by Sir Julius Benedict, is the work of an eminent musician and a pupil and friend of Weber. The article on Weber in Grove's *Dictionary*, by Professor Spitta, is of great value. See also *Famous Composers and their Works*, series i, article on Weber by H. E. Krehbiel (a very able piece of criticism); Finck, *Wagner and his Works*, for allusions to the influence of Weber upon Wagner;

Moscheles, *Recent Music and Musicians*, for an account of Weber's experience and death in London. Catalogues of Weber's works in Benedict's *Weber*, and Grove's *Dictionary*, article *Weber*.

A romantic opera of the German school is one whose subject is unreal, strange or fantastic; and although it may contain realistic or historic features, yet over the whole is spread a glamour drawn from the world of myth and fable. It deals by preference with the period of mediæval chivalry, with its wild and surprising adventures. The characters are under the sway of fatalistic and magical powers. The themes are derived from German, Norse, French, Spanish or Oriental romances; the setting is usually true to the landscape and social and political conditions of the time represented. Strictly speaking, subjects taken from Greek myth (e. g. Gluck's works) might also be called romantic; but the term is habitually applied only to themes and characters found in mediæval and modern legend and folklore. Although the comic element is sometimes admitted, the German romantic composers of Weber's time and later treated their subjects earnestly, portraying natural emotion and genuine types of character.

Weber in his dramatic works entered every sphere of romanticism that had been discovered by the poets. "In 'Der Freischütz' the prevailing color was derived from the life of German foresters and huntsmen; in 'Preciosa' we have the charm of the South in lovely Spain, then the type of all that was romantic, with the picturesque life of the roving gypsy. 'Euryanthe' takes us back to the Middle Ages and the palmy days of chivalry, which reappear to some extent in 'Oberon,'

mingled with scenes from Oriental life and from fairy land" (Spitta, Grove's *Dictionary*, article *Weber*).

"Der Freischütz" is the first opera of real poetic and musical importance in which the life of the German country people is depicted. Its important features are the spoken dialogue, showing its connection with the old Singspiel, the frequent use of a terse and simple kind of tune derived from the folk song (choruses of bridesmaids, peasants, huntsmen, introductory melody in the overture, hermit's song, etc.) the powerful use of the supernatural for a serious moral purpose (scene in the wolf's den), and the prominence given to special tone color in the orchestra as a means of painting situation and suggesting emotion. In the dramatic use of a national style of melody for conveying local truth "Der Freischütz" marks an epoch.

In the history of the development of German dramatic music "Euryanthe" is even more important than "Der Freischütz," although the triviality of the plot and the artificiality of the characters have greatly interfered with its popular success. It was written as a reply to certain critics who found "Der Freischütz" amateurish, and denied Weber's ability to write a "heroic" opera and handle the larger forms. The influence of the folk song is less evident than in "Der Freischütz"; in sustained musical invention it is superior to its predecessor. Its historic significance lies largely in the continuous style of the music and the tendency to merge recitative and melody in a new manner of expression. In this Weber was the true precursor of Wagner, and to one who studies "Euryanthe" and "Lohengrin" together

the indebtedness of the later work to the earlier is apparent. Weber's recorded opinions on opera point to the fully developed principles of Wagner. To Weber the opera is "an art-work complete in itself, in which all the parts and contributions of the related arts meet and disappear in each other, and in a manner form a new world by their own destruction. . . . The generation of a new form must be effected by the poem of which the setting is made" (Weber).

"Oberon" is a work of lighter purpose; it is the highest development of the old fairy opera. Spoken dialogue is restored; Italian and German forms and styles appear; it is a masterpiece in melody, and in the exquisite manner in which local aspects and the atmosphere of enchantment that pervades the whole are reflected in the orchestra. Three phases of life are depicted with great beauty and reality: mediæval chivalry, the moonlight-colored region of elfland and the dull existence of an Oriental harem.

The plots of the above operas are given by Upton, *The Standard Operas*, and by Annesley, *The Standard Opera Glass*. Editions for voices and piano, with English text, are published by Novello. Able criticism and descriptions are given by Spitta in Grove's *Dictionary*, article *Weber*, and Krehbiel, *Famous Composers and their Works*, series i. Both these essays should be carefully read in connection with the operas in Novello's edition. See also Henderson, *How Music Developed; Oxford History of Music*, vol. v; Apthorp, *The Opera, Past and Present;* Parry, *The Evolution of the Art of Music;* Grove's *Dictionary*, articles *Romantic, Opera, Schools;* Finck, *Wagner and his Works;* Runciman, *Old Scores and New Readings*. Wagner, in *Opera and Drama* (Ellis' translation), speaks of Weber with keen discrimination from the viewpoint of his own musico-dramatic principles. Wagner's account of Weber's obsequies at Dresden, and his own eloquent eulogy, may be found in Ellis' translation of Wagner's *Prose Works*, vol. vii.

In studying Weber the student should observe (1) his use of the folk song form; (2) his delineation of temperament by means of music (e. g. Agathe, Aenchen, Max and Caspar in "Der Freischütz"); (3) his use of "local color," — this term signifying "that style of music which brings to mind associations connected with certain scenes, races and epochs"; (4) the prominence of landscape and the tone it gives his music; (5) the different sides from which he approaches the supernatural, — playful and superficial in "Oberon," with deep moral purpose in "Der Freischütz"; (6) the unfailing splendor of his orchestration, its prominence in his work and his contribution to the development of the opera through his method of reinforcing idea and situation by means of special tone color. In the last two points Weber's chief significance in music history lies. He was essentially the founder of the present art of dramatic orchestration. He was virtually the first to make systematic use of special tones and registers of single instruments for dramatic effect. Compare the classic method of holding instruments together in groups and merging them by means of the strings. "At the moment when, after the first twenty-four measures of the overture to 'Der Freischütz,' with their horn sounds breathing the fragrance of the forest while the string orchestra suggests the soft murmur of the leaves, the mysterious boding tones of the two clarinets are heard, the shuddering G and C strings of the violins and violas quiver and the deep thuds of the kettle drums and the pizzicati of the basses arrest the beating of one's heart, — then was the romantic opera born" (Riemann, *Geschichte der Musik seit Bee-*

thoven, p. 186). Weber utilized even the natural defects of particular instruments for realistic expression, enlarging the color resources of the orchestra. In this respect Wagner, Berlioz and Meyerbeer were his disciples. The effect of Weber's revolutionary idea is also seen in independent orchestral composition, especially in the works of the "programme" school.

The overtures to "Der Freischütz," "Euryanthe" and "Oberon" require special study, not only because they rank among the best works of their class in sheer musical beauty and as illustrations of their author's method of orchestration, but also because they were the model for the nineteenth-century type of overture, being constructed by means of combination and development of melodies that are prominent in the opera. Suggestions of this method are found among the older composers (Mozart's "Don Giovanni" overture, Beethoven's "Leonore No. 3"), but Weber expanded it until the overture becomes an epitome of the whole dramatic development of the opera. Compare the overtures of Handel and the earlier Italian and French opera composers, which contain no indication of the character of the work that follows. Weber's overtures are not mere patchworks of themes, such as the overtures of many nineteenth-century Italian and French composers, but are masterpieces of organic design.

In Weber's piano works the pervading style is a fiery brilliancy; the "joy of life," which has been called the characteristic note of his music, is conspicuous here, while there is a lack of depth and variety of expression. Weber is one of the founders of the "brilliant" school

of modern piano music; enlarging the sonorous resources of the piano; a forerunner of Liszt. His most important piano works are the concertos, the "Concertstück" in F minor, the sonatas, the "Invitation to the Dance" (a work original in conception), the polacca in E and the rondo in E flat. The "Concertstück" and the "Invitation to the Dance" are "programme" compositions.

For Weber's piano music: Bie, *History of the Pianoforte and Pianoforte Players;* Fillmore, *History of Pianoforte Playing;* Grove's *Dictionary,* article *Weber.*

Ludwig Spohr (1784–1859) deserves notice for the valuable influence he exerted upon practical music in his time. A prolific composer in many styles, his works once greatly esteemed are now rarely heard. His most important compositions include operas ("Jessonda" is the best), oratorios, symphonies, of which four ("Consecration of Tones," "Earthly and Divine in Human Life," "Historic" symphony, and "Spring" symphony) are "programme" works, chamber music and concertos and other works for the violin. He was one of the greatest violinists of his day, representing the German idea of interpretation in the largest sense as against the emphasis upon technical effects maintained by the French and Italian players. He may properly be called the founder of modern German violin playing as illustrated by such men as David and Joachim. He did great service also as conductor of musical festivals. His powerful influence was always set against the frivolous tendencies of his time.

Spohr is often classed with Weber as one of the founders of the romantic school of opera, but there were romantic opera writers before either of them. Spohr treated romantic subjects, but his musical style never possessed the real romantic ring. The later romantic school derives its character from Weber, not at all from Spohr. His orchestration was built upon the classic principles, not upon Weber's. His musical style in all his works is rather weak, undecided and monotonous, due largely to an excessive use of the chromatic. His violin concertos are still often played. One or two of his symphonies, "Jessonda," and the oratorio, "Die letzten Dinge," are occasionally heard.

Famous Composers and their Works, series i, article *Spohr;* Grove's *Dictionary*, articles *Spohr*, *Opera; Oxford History of Music*, vol. v, and above-cited articles and books dealing with the opera. Spohr's very interesting autobiography has been translated into English.

Romantic opera writers closely following Weber are Heinrich Marschner (1795–1861; chief works "Der Vampyr," "Der Templer und die Jüdin," "Hans Heiling"); Konradin Kreutzer (1780–1849; "Das Nachtlager in Granada"); Albert Lortzing (1803–1852; "Zar und Zimmermann," "Der Wildschütz," "Undine," "Der Waffenschmidt"); Otto Nicolai (1810–1849; "Die lustigen Weiber von Windsor"). Marschner emphasized the gruesome and fantastic with much power, but was greatly inferior to Weber in the expression of genuine human feeling. Lortzing was long one of the most popular of German composers, by reason of the grace and truth in which he represented the everyday life of village and country. Kreutzer also endeared

himself to the people by his beautiful chorus writing in opera, and in special works for men's chorus ("Die Kapelle," "Der Tag des Herrn," etc.)

These composers, although successful in certain specialties and possessing the true romantic spirit, fell far behind Weber in genius. The romantic idea in its apparent decline was seized by Wagner, who carried it to its completion, and in completing absorbed and transcended it.

Grove's *Dictionary; Famous Composers and their Works*, series i, articles upon the composers named.

XXVIII

THE GERMAN LIED. FRANZ SCHUBERT, 1797-1828

Early in the nineteenth century the German song (Lied), for single voice with piano accompaniment, achieved its fixed position among the historic musical forms. Its previous condition had been one of humility, beloved in its simpler guise by the common people, but hardly noticed by the leading composers. The form of music for single voice that was cultivated in the higher musical circles was the Italian aria. An independent form of vocal solo which flourished in the eighteenth century was the ode, in which the frequent changes of metre and rhythm suggested an irregular kind of setting, usually declamatory, the instrumental part being indicated by a bass, figured or unfigured. These compositions have not survived in modern practice. The shy folk song, beloved for its sincerity and its intimacy with domestic experiences, both of joy and sorrow, was universally practised, but in the eighteenth century its possibilities of development were hardly imagined. The assertion of the German national consciousness in all forms of intellectual activity (chap. xxvii) must be felt also in that form of social song that was native to Germany. The rise of the art Lied in the care of Schubert, Schumann and others was one of the inevitable consequences of the new German movement in literature and

music. Like the romantic opera, it was a return to nature, the expression of a national feeling which could not be gratified by the older alien forms.

The student begins his study of this lyric movement with the German folk song. A few examples suffice to indicate its quality: the music remains the same for every stanza; the rhythm of the music follows closely that of the text, the form being the simplest known; the accompaniment merely supports the voice with a few of the commonest chords, aiming at no expression of its own. The next stage is the introduction of the folk song into the Singspiel (Hiller, Reichardt and others) and the imitation of its style in independent lyrics by composers of minor rank, such as Reichardt and Zelter. A few examples are found in Haydn, Mozart and Beethoven. Weber made an abundant use of it. The expansion of the Lied into its present scope and stature, the fulfilment of its high destiny as an art form, is the work, before all others, of Franz Schubert.

The significance of the growth of the Lied into its historic position is tersely expressed by Merian: "The Lied is distinguished from the earlier forms of solo song (aria, ode) in this respect, that no longer the music but the *word-text* appears as the chief element. About the middle of the eighteenth century Lied texts were composed to already existing melodies; the modern Lied composer, however, sets music to a poem; he seeks by his art to enhance the effect of the poet's words. From this point of view the Lied must be considered as the direct forerunner of the modern music drama. Through the Lied musicians first learned to respect the poetic text,

which for a long time had been only a make-shift, a vehicle for their tones. What the great reformers of the opera strove for — the most intimate mingling of word and tone — was first accomplished by the Lied singers" (*Geschichte der Musik im neunzehnten Jahrhundert*, p. 546).

This submission of the composer's mind to the poet's, the control even of his highest musical invention by the purpose to give the fullest possible expression to the mood and sentiment of the text, is to be recognized in the works of all the modern composers of German song. As compared with the eighteenth-century aria it marks the parting of the ways in the history of vocal music.

The student is referred to any one of the numerous collections of German folk songs. A rich collection is that of Erk, Peters' edition, 3 vols. There is a single-volume collection, with English text, published by Pond, New York. The songs of Hiller, Zelter, Reichardt and other eighteenth-century writers do not require a wide familiarity, for their form and style are almost always about the same. The relation of Zelter to Goethe as the poet's favorite composer is interesting, for the complete subjection of musical effect to the poetry in Zelter's songs agreed with Goethe's convictions. Schubert's settings found no favor in Goethe's eyes. For critical discussions: Grove's *Dictionary*, article *Song;* Elson, *History of German Song;* Finck, *Songs and Song Writers;* Parry, *The Evolution of the Art of Music;* Hueffer, *Richard Wagner and the Music of the Future*, pp. 168–89. There is an interesting collection of letters between Goethe and Zelter, translated by A. D. Coleridge. For the history of the song before Schubert see particularly the *Oxford History of Music*, vol. v, chap. 12.

A song, in strict definition, is a form of vocal music in which a single thought or sentiment is rendered. It is not narrative, and does not present contrasted ideas or

a development of thought or feeling. It does not give the processes which resulted in the feeling, but simply the feeling itself. It is thus distinguished from an aria or a ballad. A song does not involve description or comment except so far as may be necessary to make the single idea distinct. It acts directly upon the emotion. The music, however elaborate, does not exist for the sake of an independent impression, but as a means of carrying the essential mood or the imagery of the poem directly to the hearer's feeling.

The German Lied exists in several forms: (1) the strophe or stanza form, in which every stanza is set to exactly the same music, — the folk-song form; (2) the modified strophe form, in which musical changes occur in one stanza, usually the last; (3) the "through-composed" form (durchcomponirt), in which there is no division of the melody by stanzas, the music being continuous and the sections and phrases changing their character according to the sentiment of the poem. The latter is of course the highest form. In the history of the German Lied the development has been more emphatically in the piano accompaniment than in the voice melody, with a tendency toward an irregular form and a declamatory style.

These forms and tendencies are all illustrated in the songs of Schubert. The complete model for this phase of art was once for all established by him. Later composers have simply applied his methods and principles. There has been progress beyond him in the piano accompaniment; no one has equalled him in beauty and variety of melody. He claims the distinction of having

singly raised a musical form from comparative obscurity to a rank among the historic art styles.

Schubert's life was obscure and uneventful. He was born at Lichtenthal, a suburb of Vienna; admitted as a choir boy into the school of St. Stephen's church in Vienna. His extraordinary precocity bewildered his teachers, and he found no one to give him the strict training which such an exuberant genius needed. A diffuseness, even laxness of style in many of his larger works, especially instrumental, may be due to this lack of early discipline. Leaving the choir school when his voice changed, he was assistant in his father's day school, 1813–1816, having charge of the primary classes. His fertility as a composer and the swiftness of his work are among the most remarkable phenomena in the history of music, especially in these years of school-teaching drudgery. A few musicians, particularly Vogl, the opera singer, discovering his genius, persuaded him to give himself entirely to music. For the remainder of his life he lived a precarious and somewhat Bohemian existence in Vienna, always pinched by poverty, and hampered by lack of recognition. No composition of his was published until 1821. This lack of reputation and material success is partly due to the fact that the Lied, in which he first distinguished himself, was not then recognized as one of the serious art forms. The only form of solo song known in the public concerts was the Italian aria. His operas failed. His personality was not of a sort to gain a salaried position or to attract pupils. Nevertheless his reputation steadily grew, his works began to appear in concerts, publishers began

to call for them. He was about to enter upon a career of distinction when a fever snatched him away. His fame has been steadily growing to the present day. His songs first conquered the world, then his instrumental works. The assertion of Rubinstein that Schubert was one of the three greatest musical geniuses seems to many only a mild exaggeration.

Schubert's works include solo songs (over four hundred and fifty in number); part songs for male, female, and mixed voices; operas and dramatic pieces; masses and other religious works; chamber music (trios, quartets, quintets, octet); nine symphonies (there is no confirmation of Grove's belief in the existence of a tenth); twenty-four piano sonatas; a large number of miscellaneous piano pieces — impromptus, fantasies, momens musicals, rondos, dances, polonaises and marches for four hands, etc. A very large amount of this work is posthumous. The opus numbers give but slight clue to the order of composition.

The best English biography of Schubert is probably that of Sir George Grove, in Grove's *Dictionary*. Among its many valuable features is a catalogue of Schubert's works in the years of their composition, so far as ascertainable. The fullest history of Schubert's life is that of Kreissle von Hellborn, 2 vols., translated by A. D. Coleridge. It is diffuse and its criticism is not profound. Its accounts of Schubert's operas are a valuable feature, and emphasize the composer's sympathy with the romantic school. There is a readable but uncritical biography by Frost (*Great Musicians* series). It contains a chronological catalogue. The article in *Famous Composers and their Works*, series i, by John Fiske, is a very interesting tribute by an accomplished amateur.

The song seems to come nearer to the heart than any other form of music, and it is therefore natural that in

spite of the greatness of Schubert's instrumental music the love that the whole musical world bears him is mainly due to his Lieder. As a melodist he is unsurpassed. He also first revealed the part that the piano accompaniment was to hold in the highest development of the Lied. The student will be struck not only with the beauty of his melodies but also with their suitableness to the poetic thought. In variety of melodic character he is unequalled by any other song writer. In studying any song of Schubert the student must first know the poem thoroughly; much will be missed if the music is heard abstractly.

In comparing selected songs of Schubert with each other and with the text in mind, the student will notice differences in the degree in which the music penetrates the words. In some the expression is that of a general mood, the attachment is comparatively loose and the accompaniment follows one or two general rhythmic figures. This is the case in the strophe songs usually, e. g. "Das Wandern," "Haidenröslein," "Sylvia," "Jägers Abendlied." In others there is a closer adhesion with greater flexibility of style, e. g. "Der Erlkönig," "Der Tod und das Mädchen," "Wanderers Nachtlied," "Der Wanderer." Finally a new and pregnant model is established in such songs as "Der Doppelgänger," "An den Tod," "Der Leiermann"; the music is almost completely pliant to the text, every line, almost every word, giving color to the harmony; the music becomes declamatory and the traditional song form is broken. Other songs reach the dimensions and character of odes or dramatic scenes,

in which there is little repetition of words, the music changing its character in close obedience to the text, e. g. "An Schwager Kronos," "Gruppe aus dem Tartarus," "Prometheus."

In spite of Schubert's emotional flexibility, there are certain spheres in which he is more at home than in others. His genius was essentially lyric. The portrayal of external activity and dramatic conflict was not so well adapted to him. He had not the chivalric glow and fervor of Weber. As a ballad writer he was excelled by Loewe. His kingdom was within; the outer world took the hue of his own brooding, earnest thought. His mind was essentially contemplative and mystical. He was greatest in his setting of songs that express a mood of melancholy and yearning. In the majority of his songs there is a strain of pensiveness, often of sadness. Ecstatic songs, such as "Horch, horch, die Lerch'" and "Die Taubenpost," are comparatively infrequent. Taking all his work together, his ruling temperament is plainly shown. This is not disproved by the fact that he was a lover of good cheer and a jovial companion among his mates. The elegiac tone prevails also in his instrumental music. Among his finest songs are those devoted to love ("Ständchen," "Du bist die Ruh'," "Sei mir gegrüsst," "Die schöne Müllerin" series), religion ("Die Allmacht," "Die junge Nonne") and nature ("Wanderers Nachtlied," "Aufenthalt," "Waldes Nacht," songs from "Die Winterreise" series). The song cycles, "Die schöne Müllerin" and "Die Winterreise," should have careful study, — the whole Schubert is in them. In the latter

set there is a depth and sombre grandeur without parallel. It should be noticed that in his nature songs he is a type of the nineteenth-century artist in that the effort as a rule is to reflect a mood, rather than to describe movement or suggest natural sound. Among the exceptions to this are "Die Forelle" and "Auf dem Wasser zu singen."

Among the best critical discussions of Schubert's songs are the article *Schubert*, in Grove's *Dictionary;* Finck, *Songs and Song Writers;* Hueffer, *Richard Wagner and the Music of the Future;* Parry, *The Evolution of the Art of Music.* See also Elson, *History of the German Song; Famous Composers and their Works*, series i; Grove's *Dictionary*, article *Song;* Kreissle von Hellborn, *Life of Schubert; Oxford History of Music*, vol. v.

Schubert did not possess the dramatic gift; his operas were either still-born or of very brief stage life. The most important are "Alphonso und Estrella" and "Fierabras," while the incidental music to "Rosamunde" is of great beauty, and a few numbers (overture, entr'acte and ballet music) survive in concerts. His masses, of which the most important are those in A flat and E flat, while greatly superior to the general run of Austrian masses, are not among his most successful attempts. The choruses and part songs have not received the attention to which they are entitled; they hold a high place in a form of art which was only just rising into its present importance.

While it is improbable that Schubert could ever have surpassed his best songs even with longer life, his genius for instrumental music was continually expanding. It was his intention near the close of his life to devote

himself chiefly to opera and orchestral music. The recognition by the world of his powers as an instrumentalist is of comparatively recent date. The best judgment now places him in the front rank of writers of symphony and chamber music following Beethoven. Such works as the unfinished symphony in B minor (allegro, andante and a few measures of a scherzo), the symphony in C, the string quintet in C, the "Forelle" piano quintet and the string quartets in D minor and A minor show a marked originality in melody, harmony and rhythm, and are unsurpassed in beauty by any works of their class. They fall below Beethoven's only in grandeur and in concentration of style. The two symphonies mentioned are also remarkable for wealth of tone effects. In many of Schubert's instrumental works the song writer is apparent in a clinging to song forms and vocal styles of melody, but in his greater works, especially the later, he shows progress in overcoming this weakness and in mastering the development of form which the higher instrumental art demands.

Grove's *Dictionary*, articles *Schubert, Symphony;* Weingartner, *The Symphony since Beethoven*, trans. by Maude Barrows Dutton; Dvořák, *Franz Schubert*, in *Century Magazine*, July, 1894; Schumann, *Music and Musicians*, vol. i, analysis of Schubert's C major symphony; *Oxford History of Music*, vol. v, chap. 11; Upton, *The Standard Symphonies*.

The symphonies and chamber works are published by Peters in score and in piano arrangements. They are also contained in the pocket editions of Eulenburg and of Payne (Leipzig).

Schubert's piano works are of great interest. Especially important are the fantasie in C, the impromptus, momens musicals, waltzes, and polonaises and marches

for four hands. The sonatas, in spite of some fine movements, have never gained the favor of players. The importance of the short characteristic piano piece in modern art was proclaimed by Schubert in the impromptus and momens musicals, which contain gems of expression that should be known to all students. The influence of the national dance in modern music is shown in Schubert's groups of waltzes and in the splendid four-hand polonaises as significantly as in Weber's "Invitation to the Dance." The beautiful "Divertissement à la hongroise" glows with the Hungarian color, caught by Schubert during a short stay in Hungary in 1818.

Bie, *History of the Pianoforte and Pianoforte Players;* Schumann, articles in *Music and Musicians*, vol. i; Fillmore, *History of Pianoforte Music;* Grove's *Dictionary*, article *Schubert.*

A complete edition of Schubert's piano music is published by Peters.

THE HISTORY OF THE ART BALLAD is somewhat analogous to that of the Lied. The art ballad is a strictly German contribution to the world's music. The poetic ballad is a short narrative in verse, describing events of a stirring character, taken from history, myth or legend. There is little reflection or moralizing; the lyric element is subordinate to the epic. A distinction must be carefully drawn between ballad and song. Many songs called ballads (e. g. the modern English "ballads") are not such. German poets (Bürger, Goethe, Schiller) wrote ballads, the stimulus coming from the publication of the Englishman Percy's "Reliques of Ancient English Poetry." Composers at once began to set the

German ballads to music. Most important of such composers in the eighteenth century is Zumsteeg (1760–1802).

The strophe form, in which many of the eighteenth-century ballads were written, is unsuitable; the "through-composed" treatment is necessitated by the poetic plan. The spirit of each scene and character must be rendered in appropriate tones. Opportunity is particularly given to the piano accompaniment to present the special scenery, atmosphere and movement. The problem is to preserve artistic unity amid the change and development of the story.

The problem of the ballad was solved by Carl Loewe (1796–1869), whose service to this form of art was analogous to that of Schubert to the Lied. He possessed a remarkable power in presenting ideas that are brilliant, chivalric and weird. His method is various. Sometimes he carries one theme through the greater part of the work, modifying it in rhythm, key, tempo, harmony or accompaniment figure. He loves to give the same theme to a character or idea whenever it returns in the ballad, — a treatment suggesting Wagner's "leading-motives." He is one of the greatest masters of the wild, heroic and spectral in the shorter forms. He has always the true ballad tone, the romantic ring. His ballads are in great favor among German and English singers; they seem suited only to the male voice, preferably the bass or baritone.

Among the ballads of Loewe recommended for study are "Der Erlkönig" (compare with Schubert's setting of the same poem), "Edward," "Herr Oluff," "Har-

ald," "Heinrich der Vogler," "Archibald Douglas," "Die Nächtliche Heerschau."

Editions of Loewe's ballads by Schlesinger and by Hofmeister. Peters publishes two volumes with English and German texts.

The standard English work on Loewe and his ballads is by A. B. Bach, *The Art Ballad: Loewe and Schubert.* It has an interesting chapter on the ballad as an art form.

XXIX

PIANO PLAYING TO ABOUT 1830

A NEW era in domestic and concert music begins with the universal adoption of the piano in place of the harpsichord and clavichord. If we speak of piano music and piano playing in the eighteenth century (J. S. Bach, Handel, Scarlatti, Couperin, C. P. E. Bach, Mozart) we use the expression only for convenience, remembering that the keyed chamber instruments of that day were different in mechanism from the piano (see chap. xiv). The Bachs, Scarlatti and Mozart exhausted the capacities of the older instruments; progress demanded a change in mechanism and larger resources of tone. This advance was effected by the piano, but not at once. The invention of the piano dates from early in the eighteenth century. The credit is now given to Cristofori of Padua and Florence, about 1710;[1] the direct predecessor of the piano was the dulcimer (Grove's *Dictionary*, article *Dulcimer*). The invention was taken up by the Germans and English. Not until about 1790 were its deficiencies so far overcome that it could gain universal favor. Mozart (d. 1791) used both the harpsichord and piano; Beethoven the piano only. The

[1] It will be of interest to American readers to know that the oldest Cristofori piano known to exist is in the Metropolitan Museum of Art, New York.

invention of the damper pedal, about 1780, was as revolutionary as that of the hammer and escapement. The claim of the inventor was the superiority of the new instrument in its ability to play both soft and loud: *piano e forte*, hence pianoforte.

For the early history of the piano as an instrument: Grove's *Dictionary*, article *Pianoforte;* Bie, *History of the Pianoforte and Pianoforte Players.* The student should be familiar with the construction of the piano and the exact functions of those features of the mechanism which afford the essentially pianistic effects.

Before the reign of the harpsichord was over the contrapuntal style of writing for instruments definitely gave way to the free monophonic. The fugue was complete; the line of progress was transferred to the sonata. The brilliant, florid style of C. P. E. Bach (1714–1788) may be taken as a natural starting-point for the study of the history of modern piano playing (chap. xiv). Bach certainly used the harpsichord, but he is no less the father of the modern school, for the style of the first piano playing was essentially the same as that of harpsichord playing. So far as the actual music is observed no one could tell where the harpsichord ceased and the piano began. We do not speak of a positive, unmistakable piano style until we come to Clementi and Beethoven.

In the younger Bach's sonatas the attention is not drawn to imitative counterpoint, but to melody and accompaniment. The melody and the ornamentation are in the treble. The present method of fingering was essentially used in the new music. Sonatas, variations, rondos, fantasies, etc., rapidly multiplied. They were all characterized by fluent passage playing, with little call

upon the analytic faculties. Fulness, breadth and, most important of all, the ability to sustain a tone after the finger had left the key, must wait for the damper pedal. The new music rapidly became fashionable and ushered in the epoch of brilliant society and drawing-room music. The harpsichord and clavichord, and soon the piano, became the instruments of the home circle to an extent never known before. Amateurs, to a large extent young women, became the patrons of the new style, hence the music must be bright and attractive and not over-scholarly. Light salon pieces were produced in great quantities, disseminated by musical magazines. Arrangements of songs and opera arias and short "character" pieces attained great popularity.

The playing technic was a finger technic; the hand quiet, little wrist and no forearm action. The passages were generally in single notes. Absolute distinctness and the most perfect smoothness were the qualities demanded.

A very full account of the music of this transition period is given in Bie's excellent work. Henderson's chapters on the subject, in *How Music Developed*, are valuable. See also Grove's *Dictionary*, article *Pianoforte Playing;* Weitzmann, *History of Pianoforte Playing;* Fillmore, *History of Pianoforte Music.* Henderson gives an admirable summary in *Preludes and Studies.* For Mozart's manner of playing, typical of the period: Jahn, *Life of Mozart*, vol. ii, chap. 23.

In the history of piano playing, including the harpsichord and clavichord, we may reckon three stages. In the first, players extemporized upon a given theme. This practice was universal in J. S. Bach's day, frequent in Beethoven's and later. In the second stage players

both extemporized and performed original compositions which they had committed to memory. In these two periods pianists rarely if ever played the published works of others. Only about 1830 or later did pianists come to be judged as interpreters of the works of the masters. The latest survival of the old custom of free improvisation was in the extemporized cadenza in the concerto. The concerto writer of the present leaves no place in his work for such a cadenza. The old ideal was that of free musical creation on the spur of the moment; a prepared performance was deemed unworthy of an artist. To-day the functions of composer and performer are in general separated, although there are exceptions in the case of composers who are also skilled pianists.

The development of piano technic should be traced down through the professional virtuosos and teachers and their direct followers or pupils. Beethoven therefore holds a somewhat independent place. He did not create a school of playing or propound essentially new technical problems. His influence was indirect and rather upon the intellectual side than the mechanical. It is somewhat the fashion at present to look upon Beethoven's style in his piano works as in the last analysis more orchestral than truly pianistic.

Under the conditions of the art it seemed necessary that the development of mere dexterity, the study of muscular action, should hold the first place in the piano-playing world for a time. The virtuosos of the first forty years of the nineteenth century, although so many of them tended to degrade music on the creative side, did good service in working out the problems of finger

and wrist action and devising all manner of technical combinations. The skill of hand was thus prepared for the great works that were soon to appear. Europe was overrun in this period with a shallow tribe of virtuosos who played nothing but their own trumpery fantasies, rondos, variations and imitation pieces (thunder storms, battles of Prague, etc.). They caught the ear of a shallow public with their jugglers' tricks; one was renowned for his trill, another for his octaves, another for his left hand. Technic was an end in itself and not a means. In many circles music reached the lowest stage of levity that it has known in modern times, and the agent of this travesty upon art was the piano. If, however, we consider a one-sided cultivation of technic necessary in certain stages of art progress, the career of these pyrotechnic performers was not an unmixed evil.

The most conspicuous fact in the history of piano composition during the period just following Beethoven is the withdrawal of the sonata from its leading position, and the rise into favor of the short single piece, based on a different principle of construction. As the fugue once gave way to the sonata, so the sonata in turn was forced to retreat. One of the most important of the new forms, the direct outcome of the technical development above indicated, was the etude. At first merely a training ground for mechanical skill (etudes of Clementi, Czerny) it has at last attained to a beauty of its own, a means for the development of the higher artistic qualities (etudes of Chopin, Heller, Liszt). The multiplicity of technical figures, at first devised for purely mechanical training, or at best as mere decora-

tion, has greatly enlarged musical effect in every sphere, so that in the highest composition, not only for the piano, but also for the orchestra, the influence of the etude is felt.

All these developments in technic, with the works that illustrate them, have received a thorough and lucid treatment, with abundance of detail, from Bie, in his *History of the Pianoforte and Pianoforte Players*. The chapter on the etude is of especial interest and value. A very elaborate and scholarly review of the etude literature may be found in Huneker's *Mezzotints in Modern Music*.

Progress in piano manufacture is connected with this subject, for the prevailing styles of writing and playing must be affected by the quality of the instrument. Certain differences in writing and playing have been supposed to be due to the mechanism adopted by leading makers, the English pianos, for example, being heavier in touch than the Viennese. Two schools of players have been distinguished, — the English, characterized by greater force, sonority and singing quality (Clementi, Cramer, Field), and the more delicate Viennese (Hummel and his followers). These two schools, never very sharply defined, tended to merge, and the pianist of the present day does not devote himself to specialties except so far as they may be forced upon him by reason of his own temperament or physique.

For the progress of piano construction: Bie's history; Grove's *Dictionary*, article *Pianoforte;* Hipkins, *Description and History of the Pianoforte;* Fanny Morris Smith, *A Noble Art;* Spillane, *History of the American Pianoforte.*

A few conspicuous performers meet us in the early part of the nineteenth century who are chiefly given

the credit for directing the growth and spread of piano technic. Among the most influential was Muzio Clementi (1752–1832), often called, with perhaps a faint approximation to truth, "the father of modern piano playing." He was certainly one of the first to extend the piano technic beyond the confines of the old harpsichord technic. This may readily be seen by examining his larger sonatas and "Gradus ad Parnassum." It will be found that Beethoven's passage construction was derived from Clementi rather than from Mozart. The "Gradus" of Clementi is still much employed in technical study. As a teacher his influence was great and permanent, such that a prominent group of pianists is still known as "the Clementi school." Among these were J. B. Cramer (1771–1858), whose etudes, more varied and of higher æsthetic quality than Clementi's "Gradus," are still greatly esteemed; John Field (1782–1837), now best known by his nocturnes, celebrated as a player for his singing quality of tone; Ludwig Berger (1777–1838), teacher of Mendelssohn.

The greatest rival of these players, at one time probably the most admired pianist in Europe, was J. N. Hummel (1778–1837). His style of writing and playing suggests the smooth, calm and exquisitely refined manner of Mozart, whose pupil he was. He is considered the leader and the chief representative of the Vienna school. His compositions — piano, chamber and church music — were in his day highly esteemed, but are now rarely heard.

Hardly less renowned in his day, even more per-

manently influential, was Carl Czerny (1791–1857). He was a pupil of Beethoven, and has made himself felt in the later period as the teacher of Liszt and Theodor Kullak. An amazingly prolific composer, he is remembered only for his etudes, which have had a larger service than those of any other writer.

Among other virtuosos and teachers of this older generation whose work was especially felt were Ignaz Moscheles (1794–1870), the friend and teacher of Mendelssohn, writer of excellent etudes, sincerely devoted to the true interests of his art; Friedrich Kalkbrenner (1788–1849), the chief representative of the old school in Paris in Chopin's time; Henri Herz, Aloys Schmitt, Carl Mayer, Leopold von Meyer, Alexander Dreyschock. The last conspicuous representative of the sensational, shallow virtuoso school of the first part of the century was Antoine de Kontski (1817–1899).

Carl Maria von Weber holds a place somewhat apart, for his unmistakable influence upon piano playing was due to his compositions, since he cannot be classed among the travelling virtuosos or the teachers. In his works and his playing he revealed capacities of brilliancy and varied tone color in the piano that had hardly been perceived before; he suggests the "orchestral" treatment of Liszt and may be considered Liszt's direct forerunner. (Note the "Concertstück" in F minor and the sonatas.)

Probably the greatest of all the elder school in technical skill was Sigismund Thalberg (1812–1871). Most of his compositions are a string of bravura effects with no solid foundation. His chief merit lies in his insistence,

both as player and teacher, upon a beautiful singing quality of tone under all circumstances. "To sing upon the piano," he maintained, is the pianist's highest end and aim. Some of his etudes and pieces, written to emphasize this point, still have a certain value. In his rivalry with Liszt in Paris Thalberg's superiority was asserted by many critics. The aim of Liszt at that time was the same as Thalberg's, viz. to dazzle the public with novel effects and the conquest of prodigious difficulties.

Critical biographies of all the musicians above named are found in Grove's *Dictionary.* See also Bie's history; the article *Piano Playing* in Grove; detached allusions in Schumann's *Music and Musicians;* Ferris, *Great Violinists and Pianists;* Pauer, *Dictionary of Pianists and Composers for the Pianoforte.* Moscheles' *Recent Music and Musicians,* and the life of Moscheles by his wife (the latter work scarce), throw light upon the routine of a professional pianist of the period.

XXX

ROBERT SCHUMANN, 1810–1856

PRINCIPAL WORKS. — *Instrumental: works for piano solo; piano duets; works for piano and other instruments; string quartets; instrumental concertos; symphonies; overtures.*

Vocal: songs for single voice with piano accompaniment; songs for various solo voices and piano; unaccompanied choruses; works for solo, chorus and orchestra; an opera "Genoveva"; music to Byron's "Manfred."

ROBERT SCHUMANN was born at Zwickau, Saxony. His parents intended him for the legal profession, but his passion for music was irrepressible, and his controlling effort in the later years of his boyhood was to vindicate his own choice. During his legal studies at Leipzig, 1828, he received piano lessons from Friedrich Wieck; in composition he had thus far been self-taught. A strong love of poetry and imaginative literature was shown very early; his chief passion, which long remained, was for the high-wrought emotional productions of Jean Paul Richter. The influence of this writer explains much in Schumann's music and critical tendencies. He spent a short time at Heidelberg, ostensibly attending law lectures at the university, in reality abandoning himself to his musical passion. He had already come under the healthful spell of Bach's music. At

last obtaining permission of his mother to devote himself to music he returned to Leipzig and plunged with ardor into the study of composition and piano playing. Apparently on the highroad to distinction as a pianist his hopes were destroyed by his reckless attempt to stretch the ligaments of his hands, the result being that his right hand was permanently lamed. His first compositions were entirely for the piano. The growth of his reputation as a composer was hindered by the difficulties of comprehension which his original style presented, and the slowness of his mastery of the larger forms. In accounting for the steady advance of Schumann's genius and the appreciation that came to him in his lifetime, large account must be taken of the inspiration of Clara Wieck (1819–1896), whom he married in 1840, and whose popularity as a pianist enabled her to gain a favorable hearing for her husband's works.

From 1834 to his death Schumann lived in Leipzig, Dresden and Düsseldorf, active as composer and critic. As conductor and teacher his influence was slight. Not a rapid workman, his industry is shown by the number of compositions he produced. Up to 1840 he wrote nothing but piano pieces, most of them in the small forms. Then comes the great song year, 1840–1841, in which about one hundred and forty of his choicest lyrics were composed. After this period comparatively little piano music was produced, the composer devoting his energy chiefly to the larger forms, vocal and instrumental. His work as critic and editor of a musical journal, 1834–1844, is hardly less significant than his composition. A nervous disorder, symptoms of which

appeared early in life, finally developed into insanity, and he died in an asylum near Bonn.

In sympathy, habit, style and influence Schumann must be reckoned as one of the leaders of the romantic movement. With him the romantic ideal in music attained self-consciousness. Weber and Schubert did not call themselves romanticists, and were not wholly aware of the tendencies of their work. Schumann, a critical thinker and self-analyst, not only moulded and colored his music in accord with certain definite poetic conceptions imbibed from the romantic writers, but also became the literary champion of romanticism in music, and aimed directly at fixing certain progressive principles in the creative and critical thought of his time.

There is no thoroughly satisfactory biography of Schumann in English, aside from essays and dictionary articles. The most elaborate critical biography is Reissmann's *Life and Works of Robert Schumann*, trans. by Abby L. Alger. Wasielewski's *Life of Schumann*, also trans. by Miss Alger, and Maitland, *Schumann* (*Great Musicians* series) are less necessary to the student. Spitta's article on Schumann in Grove's *Dictionary*, like all this historian's work, is minute and scholarly. The article in *Famous Composers and their Works* should be read. The histories agree essentially in their estimate of Schumann and his work. The letters of Schumann give a very attractive view of his disposition, — *Schumann's Early Letters* and *The Life of Schumann Told in his Letters* (May Herbert). There is an interesting commentary on Schumann's early letters by H. T. Finck in *Chopin and other Musical Essays*.

The study of Schumann naturally begins with his piano works. The most marked and original features of his style are to be found in them, and in spite of the qualities of his larger compositions it is in his piano pieces that we find his most marked contribution to

art progress. His very first compositions threw before the world a style that was fresh and novel, and led piano writing and playing into regions of the highest promise. With Schumann and Chopin a new epoch in piano music begins.

The student should carefully analyze selected groups of short piano pieces in respect to their form, structure and the nature of their expression. A beginning may be made with the "Papillons," Op. 2, the "Carnaval," Op. 9, and the "Kinderscenen," Op. 15, going on to the "Fantasiestücke," Op. 12, the "Kreisleriana," Op. 16, the "Novelletten," Op. 21, the "Nachtstücke," Op. 23, and the "Faschingsschwank aus Wien," Op. 26.

Compared with the music of Schumann's predecessors we find a concentration before unknown except in the preludes and fugues of Bach. So far as influences can be traced we are drawn to Bach and the last sonatas of Beethoven (compare e. g. the scherzo of Beethoven's sonata, Op. 106). Schumann breaks from the method and treatment of the classic sonata writers. The noticeable traits are solidity and vigor; compression of ideas into the smallest possible space; complete departure from the classic style with its flowing outlines, cantabile themes and scale and arpeggio ornamentation. With Schumann the unit is the chord, usually the broken chord, with predominance of chromatic harmony and abrupt modulation. The tone is massive, the chord often extended beyond the octave, the middle and lower parts are enriched and often given melodic freedom. The ornamentation is a florid tracery; scale passages, arpeggios and trills are avoided. A still more marked feature is the variety and originality of rhythm and an

almost excessive fondness for displaced accents and syncopations. Sequences play a large part in the structure.

A new technic is required in the execution of these pieces. The fingers work more together in grasping large masses of chords; elastic strength is demanded in the wrists and arms. Song-like movements at the same time abound, involving a study of the pressure touch and full, long sustained tone.

The majority of these pieces are grouped in sets, usually connected by a poetic idea. Single pieces are also often constructed by piecing together a number of unrelated short forms, with a repetition of one or more, producing what may be called a very loose and free kind of rondo ("Novelette," No. 1; "Blumenstück").

Of the first importance in the study of Schumann is the frequency of poetic titles in his piano pieces, and the relation between the titles and the musical style and contents. This point is of the greatest significance in the history of modern music, indicating a change in the point of view of later composers as compared with the classic school. Schumann found an inspiration to musical creation in definite describable motives drawn from external life and the inner world of emotion, and was thus able to lead instrumental music into unexplored regions.

Schumann paused at the threshold of "programme" music. He did not depict a succession of scenes in a single continuous work. His pieces with titles are simply mood pictures and present a single thought or image. There is little suggestion of external sound or

movement. The subjects chosen throw an interesting light upon Schumann's tastes and mental habits. He was the first to bring child life into music. His piano music is the work of one who, although aloof from active life, looks upon it with the mind of visionary and confident youth, seeing only its joy and promise.

The fact that Schumann usually gave the piece its title after it was written does not alter the significance of this effort to bring music and poetry into association.

Intermingled with the short "character" pieces are a few piano works of larger scale, which contain some of Schumann's noblest inspirations. He essays a developed thematic style with increasing success. They belong to the new school, however, in their tendency to emphasize details and episodes instead of subordinating them to the general scheme of design, and in their bold experiments in tone color. Chief of these are the sonata in F sharp minor, the fantasie in C, the "Etudes symphoniques" and the concerto in A minor, — the latter one of the finest works of its class.

There is an abundance of profitable discussion of Schumann's piano music. Especially recommended: Bie, *History of the Pianoforte and Pianoforte Players* (a thorough analysis); Grove's *Dictionary*, article *Schumann;* Reissmann, *Life of Schumann;* Hadow, *Studies in Modern Music*, vol. i; Ehlert, *From the Tone World.*

Schumann's songs should have careful study, for some of his finest qualities are shown in them. The comparison with Schubert is inevitable. He is less artless and spontaneous than Schubert, and more limited in range; in delicacy, refinement and subtle

penetration into congenial poetic moods he is unsurpassed. Inferior to Schubert in melodic invention, he relied for expression more upon harmony and rhythm. The accompaniment is often a more important factor than the voice part. Sometimes the voice part is made up of disjointed fragments of tune, while the melody as a whole is carried by the piano. The voice part often ends with a dissonant chord or in the middle of a phrase, the period and the cadence being completed by the piano. The richly involved, concentrated style of his piano works appears again in his songs. There is a closer characterization of the finer shades of text expression in Schumann than in Schubert, a more plastic moulding of musical form over the verse, a deeper interpenetration of poetic sentiment and musical structure. A declamatory style of unprecedented terseness and brevity appears in the "Dichterliebe" of Heine, Op. 48.

Schumann's refined literary taste is shown in his choice of poems. A careful examination of the poetry on the student's part must always precede the reading of the songs. It will be found that he excelled in the expression of moods inspired by the more retired scenes of nature, and the deeper, more spiritual experiences of the heart. His prevailing tone is that of pensiveness, he does not sound the lowest depths of pathos or tragedy. It is as though he expressed the view of a sympathetic observer of life rather than a profound personal experience. Beyond all other song writers does he seem to be able to enter imaginatively into the soul-life of woman, as in the "Frauen-Liebe und

Leben" of Chamisso, Op. 42. A very large proportion of the songs deal with love. It is to be noted that about one hundred and forty of the two hundred or more songs were written in 1840, under the inspiration of his love for Clara Wieck. The greater number of Schumann's finest lyrics are contained in the "Liederkreis" (Heine), Op. 24; "Myrthen" (Op. 25); "Liederkreis" (Eichendorff), Op. 39; "Frauen-Liebe und Leben" (Chamisso), Op. 42, and "Dichterliebe" (Heine), Op. 48.

Grove's *Dictionary*, articles *Schumann* and *Song;* Finck, *Songs and Song Writers;* Reissmann, *Life of Schumann;* Hadow, *Studies in Modern Music;* Ehlert, *From the Tone World;* Hueffer, *Richard Wagner and the Music of the Future;* Elson, *History of German Song.*

Schumann wrote five symphonies, including the "Overture, Scherzo and Finale." Opinions of their value differ somewhat, but they are certainly among the most important of their kind in the period succeeding Beethoven. Although containing beautiful and original ideas, they are defective in sustained power of development and in orchestration. The B flat symphony is especially notable for its fresh and sparkling brilliancy; the C major and E flat for breadth and majesty; the D minor for the originality and romantic quality of its themes and coloring, and especially for the novelty of its form, the work being continuous and the movements having some of their themes in common. A "poetic" tendency is shown in the titles of the "Spring" (B flat) and "Cologne" (E flat) symphonies, although they are not, as Mr. Henderson calls them in

Preludes and Studies, true "programme symphonies." Probably Schumann's strongest orchestral writing is in some of his overtures, particularly the "Manfred."

Some of the chamber works take a high rank, particularly the string quartets and the piano quintet in E flat, Op. 44. Many consider the latter Schumann's most perfect work.

For the symphonies and chamber works, the books and articles above cited; also Henderson, *Preludes and Studies: Schumann's Programme Symphonies;* Weingartner, in his very instructive little book, *The Symphony since Beethoven*, analyzes Schumann's defects as a symphonist.

The most important of Schumann's work for solos, chorus and orchestra are "Faust," "Paradise and the Peri" and "Manfred." Although these works are unequal, they contain some of Schumann's noblest inspirations. The "Faust" consists of a setting of scenes from Goethe's poem. The third part — the apotheosis of Faust — which was written before the other two parts, is much the finest. The magnificent closing chorus has been criticised as inappropriate to the mystical sentiment of the text. The most popular of Schumann's works of this class is "Paradise and the Peri," the subject taken from Thomas Moore's "Lalla Rookh." This work is a contribution to modern musical styles in that it treats a romantic story in oratorio form instead of dramatic. The sweetness of the music is perhaps too unrelieved, resulting in frequent monotony of treatment, but in many points it is Schumann's most successful work for orchestra and chorus.

The opera "Genoveva," although abounding in beau-

ties, was a failure. Schumann did not possess the theatrical instinct. It has been called "a gigantic durchcomponirtes Lied."

References as above, especially the article *Schumann* in Grove's *Dictionary*. The plot of "Genoveva" may be found in Streatfeild, *The Opera;* and Annesley, *The Standard Opera Glass.*

The founding of Schumann's paper, "Die neue Zeitschrift für Musik" in Leipzig, in 1834, opened a new era in musical criticism. He edited the paper at first with others, afterwards alone, for ten years, and exerted an influence that is felt even to the present day. Schumann's qualifications for critical work were complete technical knowledge, great readiness of literary expression, keen insight, high ideals, and broad sympathies. His criticism must be recognized as one of the forces which, together with his own compositions and those of Mendelssohn, Chopin, Berlioz, Liszt and Wagner, revolutionized the musical taste of the time and established new ideals, and methods. The foremost literary champion of romanticism, he nevertheless considered romanticism not a destroyer but a fulfiller of the classic law, and labored with all his might to revive an appreciation of the great masters of the past. He did valuable service in calling attention to the merits of new composers. His prophetic greeting to Chopin and (later) to Brahms is notable. Certain limitations appear, e. g. his uncertain and vacillating attitude towards Wagner's "Tannhäuser."

The reader of Schumann's essays will find marked differences of literary style. In the earlier papers Schumann loved to express his judgments in high-flown,

sentimental fashion, with quaint conceits and enigmatic aphorisms. Examples: "An Opus 2" and "The Historico-Artistic Ball." We find strange names of imaginary characters, such as "Florestan" and "Eusebius," who really represent different sides of his own temperament (compare the "Florestan and Eusebius" sonata, Op. 11, "Carnaval," "Davidsbündlertänze"). The confederacy of the "Davidites" (viz. his own convictions and antipathies) wage war against the "Philistines." These fantasies wearied him at last, and he adopted a more serious style of criticism. Among his more important essays may be named those on Schubert's C major symphony, Berlioz' symphony, "An Episode in the Life of an Artist," Mendelssohn's "St. Paul" and Meyerbeer's "The Huguenots."

A number of Schumann's critical papers have been selected and translated into English by Fanny Raymond Ritter: *Music and Musicians*, 2 vols. Discussion of Schumann's literary work will be found in the references above given. See especially the article in Grove's *Dictionary*.

The Songs of Robert Franz (1815–1892) merit a prominent place in the history of the Lied. In some of the most refined qualities of this art form they are not surpassed. Their expression is even more concentrated and subtle than in the songs of Schumann; the blending of poetry and music is complete. In grace of melody, richness of harmony and exquisite delicacy of finish they are masterpieces without rival. The appropriateness of musical treatment to the sentiment of the verse is infallible. They may be compared to the finest miniature painting or carved work. Yet they do not lack breadth

and force. Franz was a master of mood, from sportiveness to pathos. He did not attempt the portrayal of dramatic passion or stirring movement.

In studying his technical method the student will notice the brevity of many songs, due to the shortness of the poem and Franz' dislike to repeating words; the frequent ending of a song with a key or harmony different from that of the beginning; the interruption of the voice part for an instrumental passage where a change of mood is imminent; the subtle mingling of major and minor tonality in order to express delicate changes of meaning; the influence of the German folk song and the chorale; occasional employment of progressions founded upon the old church modes; the influence of Bach shown in the intricacy and smoothness of the accompaniment. These songs are a sort of touchstone of musical taste. They require an appreciation of the most intimate truth of poetic feeling and of the finest shades of color. Their growing fame shows that some of the most permanent things in art are the shyest and apparently the most fragile.

There are a number of editions of Franz' songs, both complete and selected. Excellent biography and critical study of Franz in *Famous Composers and their Works*, series i. See also article by H. T. Finck in *Century Magazine*, June, 1893; Finck, *Songs and Song Writers;* Elson, *History of German Song;* Hueffer, *Richard Wagner and the Music of the Future.*

XXXI

FELIX MENDELSSOHN-BARTHOLDY, 1809–1847

PUBLISHED WORKS. — *Vocal: Two oratorios and a fragment of another; psalms, hymns, motets; religious cantatas; music to Sophocles'* "*Antigone*" *and* "*Œdipus,*" *and Racine's* "*Athalie*"; *music to Goethe's* "*Walpurgis Nacht*"; *male choruses and mixed choruses, some without accompaniment, some with orchestra; songs for single voice and piano; a comic opera; a few numbers for an opera,* "*Loreley.*"

Instrumental: Four symphonies; concert overtures; quartets, quintets, trios, duets and other chamber works; piano solos; 2 piano concertos; 1 violin concerto; sonatas, preludes and fugues for the organ.

There is a large quantity of unpublished music in the Berlin royal library.

The opinion of the musical world is still divided over the question of the value of Mendelssohn's work. The opposition that was but little felt during his lifetime has been steadily gaining ground, and in many quarters to-day depreciation is as excessive as the former laudation. Judgment of Mendelssohn's music depends largely upon the critic's attitude towards the æsthetic principles which have divided the musical world into two warring camps. If the value of Mendelssohn's

influence is in question there can hardly be a doubt as to its nature. Mendelssohn was not one of those who, like Beethoven, Weber, Schubert, Schumann, Berlioz, Liszt and Wagner, opened new regions of expression and shifted the æsthetic ideal upon new foundations. His mission was the more thankless, but perhaps equally important one of reasserting classic principles through his own works and his interpretation of the older masters, putting a check upon a too hasty radicalism, maintaining the conservative position which is necessary for health in art. Place him over against Liszt and Berlioz and his character and motive will be understood. His musical education was based on Bach, Handel, Haydn, Mozart and Beethoven. His endeavor was to recall the taste of his time to that which is solid in substance and traditionally regular in form. One of his first public acts was the production in 1829 of Bach's "St. Matthew Passion," which had not been heard since 1740. As conductor of the Gewandhaus concerts at Leipzig he made the influence of the classic orchestral works felt throughout Germany. As first director of the Leipzig Conservatory he established the permanent policy of that institution. As pianist and organist he did much to popularize the classic works. His artistic creed was disseminated by a large number of disciples and imitators. The conservative, even reactionary, tendencies of the time seemed to rally around Mendelssohn. His genius as composer and ability as performer, conductor and organizer were reinforced by his wealth, social position, culture and personal charm.

Mendelssohn of course could not have taken and held

this position of authority unless his music had contained strong and original features. He introduced a new tone into orchestral music, particularly in the "Scotch" symphony and the "Hebrides" and "A Midsummer Night's Dream" overtures. His orchestration, although reserved as compared with that of the "programme" school, was a valuable contribution to this branch of technic. "Elijah" brought a more continuous and truly dramatic style into the oratorio. The revival of choral composition, especially religious, in the nineteenth century took its incentive to a great extent from "St. Paul" and "Elijah." His organ works have done much for the schooling of organists. His "Songs without Words," although now somewhat out of date, were much needed when they appeared, and helped in the creation of a wholesome taste in domestic music. His violin concerto is still the most popular of all works of its class. His part songs and choruses are deservedly beloved. Although a very large part of his music — especially his church works, chamber music and piano pieces — is mannered and superficial, there is a residue among his larger works which appeals strongly to a taste that holds to that which is graceful in form, solid in workmanship and genial and healthful in spirit.

Mendelssohn was born in Hamburg of Jewish parents who had adopted Christianity. His father was a wealthy banker. The family removed to Berlin in 1811. Felix and his hardly less gifted sister Fanny (afterwards Frau Hensel) had their musical education in Berlin. Among Felix' teachers were Zelter, Berger and Moscheles. The home at Berlin was an intellectual

centre, the resort of statesmen, scholars and artists. Mendelssohn's general education was broad; he passed through the gymnasium, heard lectures in the university, travelled in Great Britain, Switzerland and Italy. His voluminous letters show wide intellectual sympathies, keen observation and facility in literary expression. He was very precocious as pianist and composer, making a successful public appearance as player at the age of nine, and writing the "Rondo Capriccioso" at the age of fourteen and the overture to "A Midsummer Night's Dream," one of his most original and technically perfect works, at seventeen. He was director of music at Düsseldorf, 1833–1835; became conductor of the Gewandhaus concerts at Leipzig, 1835; wrote "St. Paul," 1835. The Leipzig conservatory was founded in 1843, with Mendelssohn as director and teacher of advanced composition and piano playing. He disliked the routine of technical instruction and was not very successful in it. "Elijah" was performed at Birmingham, England, 1846. To Mendelssohn England was a second fatherland. There was a complete sympathy between the works and tendencies of Mendelssohn and the taste and temperament of the English people. The Mendelssohn worship in England has united with that of Handel, both have gone to extravagant lengths and have undoubtedly interfered with the progress of English music.

Most of the biographies and biographical notices of Mendelssohn in English have been written under the influence of partisanship, and hence are lacking in discrimination. The latest and on the whole the best book on Mendelssohn's life is Stratton, *Mendelssohn* (*Master Musicians* series). Among other important

books and sketches are the article *Mendelssohn*, in Grove's *Dictionary* (very full and interesting, the work of an unqualified eulogist); Naumann, *History of Music*, vol. ii; Lampadius, *Life of Mendelssohn*, trans. by Gage, a work of slight value, but containing interesting reminiscences by Benedict, Chorley, Rellstab and others; Hensel, *The Mendelssohn Family*, trans. by Klingemann, consisting mainly of letters, very valuable for its account of the composer's home life and education; Devrient, *My Recollections of Felix Mendelssohn-Bartholdy*, trans. by Natalia Macfarren; Karl Mendelssohn-Bartholdy, *Goethe and Mendelssohn*, trans. by Glehn, contains interesting letters; Moscheles, *Recent Music and Musicians*, abounds in personal recollections of the composer. The article by J. S. Dwight in *Famous Composers and their Works*, series i, is undiscriminating and fulsome.

There are several volumes of Mendelssohn's letters translated into English: *Letters from Italy and Switzerland*, and *Letters 1833–1847*, trans. by Lady Wallace; *Letters to Ignaz and Charlotte Moscheles*, trans. by Felix Moscheles.

For catalogue of works with dates: Stratton's *Mendelssohn* and Grove's *Dictionary*, article *Mendelssohn*.

Mendelssohn's two completed oratorios rise conspicuous above the great number written in Germany since Haydn's "Creation" gave a new stimulus to this form of art. The influence of Bach and Handel upon Mendelssohn is very evident. This is more the case in "St. Paul" than in "Elijah." The partiality for contrapuntal treatment in the choruses of "St. Paul" and the introduction of the chorale show a pronounced leaning upon Bach. The use of chorale tunes in a concert oratorio has no such appropriateness as it has in Bach's church compositions. The strongest and most original feature is the characterization of the three rival religions, viz. the tranquillity and spiritual earnestness of the Christian (choruses, "Happy and Blessed are They" and "O Great is the Depth"), the hard fanaticism of the Jewish (chorus,

"This is Jehovah's Temple") and the negative, sensuous quality of the Greek (chorus, "O be Gracious, ye Immortals"). Some of Mendelssohn's most characteristic and expressive melodies are in "St. Paul," e. g. "Jerusalem, Thou that Killest the Prophets," "But the Lord is Mindful," "O God, Have Mercy."

"Elijah" was written in the full maturity of Mendelssohn's genius, and surpasses "St. Paul" in melodic invention and variety and glow of vocal and instrumental color. There are two passages in the work of especial strength, — the appeal of the priests of Baal, steadily increasing to a vigorous climax of passion, and the episode in the desert where Elijah despairs and is comforted by angelic visions ("It is Enough," "Lift Thine Eyes," "He Watching over Israel"). Modern tendencies are shown in the importance given to the orchestra in the epic and dramatic representation, the prominence of the arioso style of recitative and the frequent inclination to merge the old forms in a more continuous kind of music, thus attaining a style in which the music becomes plastic and moulded by the emotional necessities of the scene. The comparison between "Elijah" and Handel's oratorios in this respect is instructive.

Of Mendelssohn's lesser choral works the "Hymn of Praise," with its symphonic introduction, is the most important. The psalms are oratorio-like rather than strictly churchly in their style. There is a conspicuous fondness for dance rhythms, the accompaniment abounds in empty passage-work having no organic relation to the voice part. The form of the choruses is almost always exactly the same. Beautiful inspirations are occasionally

found, mingled with much that is dry, mannered and conventional. In the strictest classification Mendelssohn's religious music is concert, not church, music.

For the oratorios: the biographical works above mentioned; Upton, *The Standard Oratorios;* analysis of "Elijah" by J. S. Dwight in appendix to Gage's translation of Lampadius' *Life of Mendelssohn;* Grove's *Dictionary*, articles *Mendelssohn*, *Oratorio;* Schumann, *Music and Musicians*, article on "St. Paul"; Parry, *The Evolution of the Art of Music;* Henderson, *How Music Developed.*

Mendelssohn wrote much piano music, but in spite of his ability as pianist and fondness for his instrument, in piano composition he is not at his best. He did nothing to advance piano technic or to reveal new resources in the instrument. The most noticeable trait in his piano music is monotony of rhythm. Comparison with Beethoven, Schumann and Chopin makes this point plain. Certain stereotyped Mendelssohnian turns of melody and harmonic progression are found everywhere. His writing is smooth and facile, the notes of passion or pathos are never struck. The "Variations sérieuses" are his strongest work in this field. Certain of the "Songs without Words," such as the G minor "Gondola Song," the "Spring Song" and the "Spinning Song," remain favorites.

The organ sonatas contain some strong music. There is a tendency in them towards an unorgan-like piano style.

Bie, *History of the Pianoforte and Pianoforte Players;* Fillmore, *History of Pianoforte Music.*

Far greater invention and originality appear in the orchestral works. In these Mendelssohn shows

himself touched by the romantic movement of his day. Many have titles and are pervaded with a very truthful and delightful romantic color. They are not "programme" works, and the classic forms are retained. The finest of these are the "Scotch" symphony, and the "A Midsummer Night's Dream," "Hebrides" and "The Beautiful Melusine" overtures. Mendelssohn shares with Berlioz the credit for the introduction of the concert overture, based on romantic subjects, into modern art. The suggestion may be found in Weber's opera overtures; Beethoven wrote detached pieces called overtures; Mendelssohn's are romantic and not connected with dramatic works. The compositions above mentioned show the feeling for landscape working into instrumental music; they are attractive in melody and orchestration and in freshness and exuberance of feeling. The "Hebrides" overture is the most pregnant in invention, containing none of the forced and empty "filling-in" so often found in Mendelssohn's works.

Another highly individual feature in his instrumental music is the light-footed elfin scherzo, the refined essence of delicate humor and playfulness. Examples: overture and scherzo of the "A Midsummer Night's Dream" music, canzonetta of the E flat quartet, "Rondo capriccioso" and E minor fantasie for piano.

Biographies as above; Grove's *Dictionary*, articles *Symphony*, *Overture*, *Schools;* Upton, *The Standard Symphonies;* Weingartner, *The Symphony since Beethoven;* Henderson, *How Music Developed.*

The violin concerto is the most admired work of its class since Beethoven's. Its technic is perfectly suited

to the nature of the instrument, and the themes and treatment, in the last two movements at least, are masterly. Its difficulties are not excessive.

Mendelssohn's experiments with Greek subjects in "Antigone" and "Œdipus" cannot be called successful. The "Walpurgis Nacht" has always been esteemed by choral societies.

The songs for single voice, although containing some graceful numbers, suffer fatally in comparison with those of the really great Lieder writers. Many of the choruses and part songs have a higher value; they possess a genuine Teutonic flavor, and are pets of the German Liedertafeln and Liederkränze.

In addition to the books and essays above cited, there are interesting critical discussions by Ehlert, *From the Tone World;* Stratton, in the last chapter of his *Mendelssohn;* Chorley, *Music and Manners in France and Germany.* In Wagner's *Prose Works* (Ellis' translation) there are many trenchant allusions to Mendelssohn by a greater man, who respects Mendelssohn's personality, but deplores his artistic ideals and methods. See especially *Judaism in Music* and *On Conducting.*

Mendelssohn was surrounded by a host of adherents and imitators, who adopted his principles, perpetuated his methods and wrote in a truly Mendelssohnian vein, — the so-called Leipzig school. Their influence has at times been steadying and wholesome, at times reactionary and obstructive. The head centres of this party have been London, Leipzig (the conservatory) and Berlin (Hochschule and Singakademie). Conspicuous among musicians of this school are Moritz Hauptmann (1792–1868, theorist and church composer), Ernst Friedrich Richter (1808–1879, theorist, cantor of the Thomas

school, writer of religious music), Ferdinand David (1810–1873, eminent violinist and teacher), Ferdinand Hiller (1811–1885), William Sterndale Bennett (1816–1875, the foremost English musician in his day), Niels W. Gade (Dane, 1817–1890, developed the Mendelssohnian romantic vein in some very attractive works). In the grades below these leaders the Mendelssohn spirit and style can be seen diffused with greater or less distinctness in the writings and teachings of English oratorio, cantata and anthem writers, German directors, conservatory instructors, and critics.

Among the interesting musical phenomena of the Schumann-Mendelssohn period, the rise of the Vienna waltz and the operetta based upon it should not be overlooked. This form is of course not capable of high development, but the most prominent representatives of the dance and concert waltz, JOHANN STRAUSS the elder (1804–1849) and JOHANN STRAUSS the younger (1825–1899), were men of genius and produced works of abiding charm. The modern waltz, which takes the place in society formerly held by the minuet, was probably developed from the Austrian and Tyrolese Ländler (see books of German folk songs). It first won an honorable place in music history with the waltzes of Schubert, the unmistakable prototypes of the Strauss waltzes. The form and style adopted by the elder Johann Strauss were continued by his sons Johann, Josef and Eduard. The eldest son Johann is the most brilliant member of the family, and his waltzes — "On the Beautiful Blue Danube," "Thousand and One Nights,"

"Wine, Woman and Song" and many others — have made a triumphal tour of the world. Johann Strauss the younger has attained almost equal fame in his operettas, which are among the most graceful and original of their kind, overflowing with melody and containing unmistakable dramatic merit. Among the most successful of these operettas are "Die Fledermaus," "Der lustige Krieg" and "Der Zigeunerbaron."

The Strauss waltz, written for the orchestra instead of the piano, suggests the Schubert model in the brevity of the individual numbers. These numbers are connected by short modulating passages, and preceded by a slow introduction. The "coda" recapitulates the whole group of waltzes, or most of them, but in a different order. The waltzes of the younger Johann Strauss are remarkable not only for variety and beauty of melody, but also for a very masterly orchestration. "A Strauss waltz fulfils all the demands that can be made upon this style of music. It brims over with invention and cheerful humor, and possesses the most fascinating charm of tone" (Ehlert). Under the lead of the Strausses the orchestra of the Vienna court balls has become the finest dance orchestra in Europe. Other composers, such as Lanner and Gungl, have shone in this form of music.

There is a group of waltzes by Johann Strauss the younger, published by Knight and Millet, Boston, with an excellent historical and critical introduction by Henry T. Finck. The same essay appears as the article *Strauss* in *Famous Composers and their Works*, series i. See also Grove's *Dictionary*, article *Strauss*.

XXXII

FREDERIC CHOPIN, 1810–1849

THE fourth decade of the nineteenth century saw piano music and piano playing raised to a height of glory which they have never since exceeded. The position which the piano holds in the musical world to-day is especially due to Schumann, Chopin and Liszt. They revolutionized composition and technic, brought to light means of effect never dreamed before them, and by their compositions, their playing and their teaching virtually trained the whole school of virtuosos and instructors of the present day.

In beauty and originality of composition, in wealth of tone color, in the revelation of new possibilities of touch and expression, Chopin is the bright particular star of the culminating school of piano playing. Among the great composers for the piano, even including Beethoven, the name of Chopin stands first in honor. He is one of the few (perhaps Schubert in the song is the only parallel) who have gained a place in the first rank of composers by virtue of work in a single department of composition. Leaving out one or two chamber works, a few orchestral accompaniments and a small group of songs, he wrote only for the piano. His piano pieces are in most cases short; they are all included in a few thin volumes; but they contain an ex-

traordinary abundance of ideas of the highest order, combined and developed with a mastership beyond criticism, revolutionary in style, carrying the art of music into regions of sentiment never before explored. Like the fugues of Bach, the symphonies of Beethoven, the songs of Schubert and the music dramas of Wagner, Chopin's piano pieces touch the high-water mark in their kind. Considering the fact that neither size nor multiplicity is a test of art value it is not easy to see why Chopin should not be ranked among the first composers. His works are a source of exhaustless instruction and delight to music students of every grade.

Frederic Chopin was born near Warsaw, of a French father and Polish mother. He was exceedingly precocious as a pianist, and although after his boyhood days he strove little for concert-room success, it is certain that he was one of the greatest players of his time. Seeking an opportunity to practise his art which Warsaw could not furnish, he went to Paris in 1831 and remained there until his death. He lived a retired life as composer and teacher, little known to the world at large, but honored and beloved by a circle of friends which included some of the most accomplished musicians, artists and authors in Paris. Chopin was a man of exquisite refinement, delicate and high-strung, of an ardent, and in early life at least, playful disposition. The prevailing impression that he was morbid, oversensitive and a prey to dejection comes from the records of his later years of declining health. The remarkable friendship between Chopin and George Sand, with the final rupture and its lamentable consequences, has

done more than anything else to produce erroneous impressions of Chopin's disposition.

On the whole, Chopin has been fortunate in his biographers. The fullest study of his life and works is *Frederick Chopin as a Man and Musician*, by Frederick Niecks, professor of music in the University of Edinburgh. It is a book of extensive and authoritative research, readable and of solid value. Liszt's *Life of Chopin*, in spite of its flowery style and tendency to sentimentality, is of great importance as a sympathetic study of some of the essential features of Chopin's mind and art by a man better qualified than almost any other to comprehend their peculiar nature. Karasowski's *Frederic Chopin* is more valuable for Chopin's early life than for his Paris period. A very brilliant and penetrating contribution to the study of Chopin has been made by James Huneker, *Chopin, the Man and his Music.* Among the biographical and critical sketches especial attention may be drawn to the study of Chopin in Hadow's *Studies in Modern Music*, vol. ii; it contains a manly defence of Chopin and George Sand in their relations to each other. See also Willeby, *Frederic Chopin; Famous Composers and their Works*, series i; Ramann, *Franz Liszt*, vol. i, bk. ii, chap. 9; George Sand, *Chopin: Sketches from "A History of my Life" and "A Winter in Majorca,"* selected by Laura Wieser, trans. by Grace Curtis.

In studying Chopin's works the Slavonic influence should first be traced. This takes us at once to the mazurkas and polonaises. Chopin was the first to introduce the Slavonic element into the world's music, and he may be called the leader of the "national" movement in music which is so great a feature in nineteenth-century art. None of Chopin's works are more characteristic and original than the mazurkas and polonaises. As idealizations of national dances they introduce into music an element of absolute freshness and remarkable power. The mazurkas are not so well

known to piano students as they should be. They contain a multitude of beautiful ideas and are masterpieces in form and texture. Their sharp contrasts of mood are a Slavonic trait. The themes are often borrowed from popular dances. In color and facture there is nothing more subtle and perfect in modern music.

The polonaise is the dance of high society, rather a procession than a true dance. Chopin's polonaises may almost be called national ballads; it has been said that they refer to Poland's political career, her martial prowess and conquests, and her defeat and ruin. They may thus be divided into two classes — one full of fire, pomp and boastful energy (polonaises in E flat, A flat, A, C minor), the other mournful, gloomy, sometimes despairing, sometimes colored with tender resignation (polonaises in E flat minor, F sharp minor, polonaise fantasie). They are also thoroughly Polish in their chivalric force and splendor and their sudden revulsions of feeling. The polonaise in F sharp minor may be singled out from among all Chopin's works for a sombre power seldom paralleled in modern music. Students should be reminded that the polonaise is a stately procession; pianists almost always fall into the error of too rapid tempo in playing Chopin's polonaises.

Liszt, in his *Life of Chopin*, gives brilliant descriptions of the mazurka and polonaise as danced in Poland. See also the biography by Niecks. Karasowski emphasizes Chopin's patriotic love of the Polish folk music as a boy and its influence upon his art.

There is no other of the great composers, except J. S. Bach, who uniformly maintains himself so near his highest level of excellence as Chopin. Although he

was far from attaining his full power all at once, he grasped the essential features of his style at the outset, and his progress lay not in new experiments but in abundance of invention and mastery of constructive science. In such works as the concertos, the Barcarolle, the Tarantelle, the rondos, his writing is more diffuse, the ornamentation more flowing and decorative, the ideas less forcible than in the works that are accounted his greatest. His style also touches upon almost every province of feeling that instrumental music can reach, from the dreamy and languishing, almost morbid tone of certain of the nocturnes to the triumphant ring of the A flat polonaise, and the rugged grandeur of the C minor etude (Op. 10) and the first movement of the B flat minor sonata. There is no unexceptive change, however, from one style to another in the course of years; some of Chopin's most condensed and vigorous writing may be found in certain of the etudes composed before he left Poland.

Whatever his style his contribution to music is everywhere novel. The composers he most studied were apparently Bach, Mozart, Hummel and Field. The influence of the latter strongly appears in certain of the nocturnes; the Op. 9 (E flat) for instance is quite in the manner of Field. The nocturnes in general, however, are so Chopinesque that no comparison can hold. On the whole there is no other composer who so disappoints the critic that has a craze for classification.

Chopin's experiments in the larger forms were few. His concertos stand alone, and are unsurpassed for

beauty of melody, elegance of ornament and witchery of color. The orchestral accompaniment is so thin and pointless that these compositions have been rescored by Tausig, Klindworth and Busoni, and such remodelling is in this case more than justified. The first two movements of the B flat minor sonata exhibit Chopin at his highest power. The treatment of the sonata form is not just that of Beethoven, but in nobility of themes, sweep of harmony and grandeur of tone the first movement of this work is unsurpassed.

The Chopin scherzo is not in any way modelled upon the scherzos of Beethoven; melancholy is as abundant as joy. The preludes are worthy of more attention than is commonly given them; they are sketches rather than finished pieces, but extraordinarily pregnant and altogether novel. If any single class of Chopin's works can be put above the others in merit, that honor belongs to the etudes. All of Chopin's art is in them, and by reason of their technical ingenuity and difficulty, and the demands they make upon every grace of interpretation, they may be called the high school of present-day piano playing. The waltz rhythm was not altogether sympathetic to Chopin. If anything in his work can ever be called banal it is in one or two of the waltzes, for instance the No. 1. In others, however, for example those in A minor and C sharp minor, he opened a new vein of beauty. Seeking again Chopin in his fullest glory we are led to the ballades, impromptus and fantasies. Some of the posthumous works are unworthy of his fame and should not have been published.

It is remarkable that Chopin never gave poetic titles to

his pieces; he labelled them in groups and only according to general style and form. This is the more surprising since he lived in Paris during the ferment of the romantic movement, and in close contact with such men as Liszt and Berlioz. Yet we inevitably apply the term "romantic" to his music. The richness and brilliancy of color, the sharpness of contrast, the distinctness of mood, the vague and melting outlines, are all romantic features. For sumptuousness of sound nothing else in piano music equals the work of Chopin. The elaborate figuration is not merely decorative — something apart from the thematic structure, as it so often is with Liszt — but an essential factor in the design.

In respect to the technic of the piano Chopin was the greatest innovator of his time, not excepting Liszt. He loves to construct his harmony on the chord of the tenth instead of the octave. For an illustration of the difference between the old piano style and the new compare the C major song in Chopin's nocturne in C minor with the theme for variation in Beethoven's last sonata. Chopin's runs and passages, even his melodies, are often so constructed that they require a special kind of fingering. His flights of superadded notes, flashing like spray above the waves of harmony, are a feature suggested by Weber and Hummel, but developed in an inimitable way by Chopin, and made an element of style. The proper rendering of his works also requires an exhaustive study of the two pedals, not merely for continuity of tone, but also for achieving the most subtle shades of color by bringing the over-tones into perception.

Criticism of a very high order may be found in Huneker, *Chopin, the Man and his Music* and *Mezzotints in Modern Music;* Bie, *History of the Pianoforte and Pianoforte Players;* Finck, *Chopin and other Musical Essays.* See also Niecks' biography; Kleczynski, *Chopin's Greater Works;* Schumann, *Music and Musicians: An Opus 2* (the first journalistic recognition of Chopin's genius); Hadow, *Studies in Modern Music;* Parry, *The Evolution of the Art of Music;* Henderson, *How Music Developed* and *Preludes and Studies; Famous Composers and their Works*, series i. Mr. Finck, in *Paderewski and his Art*, has interesting remarks on the proper way to play Chopin.

There are a number of authoritative editions of Chopin's works. The most celebrated, that of Karl Klindworth, often prescribes an unnecessarily difficult fingering, but is very suggestive in fingering and pedal marking.

XXXIII

PROGRAMME MUSIC

The final outcome of the romantic movement in instrumental music was the "programme" school, whose recognized leaders are Berlioz and Liszt. The tendency to make music illustrative of definite conceptions, bringing it into the closest possible relation to the inner life of man and the outer life of man and nature, has acted upon the art in the nineteenth century with a force like that of an irresistible instinct. Showing itself tentatively and spasmodically in the classic age, taking a strong hold upon the minds of the earlier romanticists (Spohr, Schumann, even Mendelssohn), it has at last reached the stage of a recognized principle, so nearly universal that few composers of importance have escaped its attraction. This "representative" movement in instrumental music is a detail of the general impulse in nineteenth-century art, proclaimed with a certain timidity by the German romantic poets, painters and musicians and gradually developed and established by the French romantic and realistic poets and painters, by which art, breaking the classic bonds of formalism, transcending a merely decorative purpose, finds its true aim in expression in the broadest sense of the term. The new spirit declares the complete freedom of the artist to choose his subject wherever he lists, to find his motive, not in a

sphere limited by tradition and art "laws," but in whatever field to which his own peculiar bent of mind may guide him. It asserts that the subject, not authorized practice and rules of form and procedure, should dictate the method of treatment. It is the proclamation of individualism in art, — it is a new Renaissance, giving art free play wherever the fearless spirit of man may venture.

Music was seized by this transforming impulse, it broke violently from the laws of classicism, followed poetry and painting in their excursions, shaped itself anew to meet its own demands for a larger expression, and created new forms, a new technic, a new ideal.

A critical term has come into use in this connection, — "music with a poetic basis." (The student must bear in mind that this whole discussion applies only to instrumental music, not at all to vocal.) By a poetic basis is meant any idea that can be stated in words. A piece of music with a poetic basis is one which the composer associates with some explicit, definable thought or image, and derives its style from the nature of this precise conception. Examples: Schumann's "Carnival Pranks," MacDowell's "Sea Pieces," Mendelssohn's overture "The Beautiful Melusine," Wagner's overture to "Tannhäuser." The antithesis to this style is "abstract," or "absolute" music, which makes no appeal to the picture-making faculty and does not suggest namable thoughts or feelings, — as for example, the fugues, rondos, variations, sonatas, etc., of the older masters. Works of this latter class may be called "architectonic"; their laws are musical laws simply, based upon

the abstract principles of form and logical development. These two methods — the absolute and the poetic — divide the creative and critical world of the present day. Composers such as Brahms and Dvořák represent the older idea, in spite of the boldness of experiment in color on the part of the latter. Generally speaking, a composition with a title belongs in the category of poetic music.

Music of the poetic order may be divided into two classes. In the first class the music is associated with a single detached thought, image or mental state, not a succession of scenes or a worked-out story. Schumann's pieces with titles are of this class. The composer strives to penetrate into the essential spirit of the subject as his mind conceives it, and the music derives its effect, not only from its general abstract beauty, but also from the increased vividness which it lends to a conception already familiar. The range of subjects is endless; for example mental states (Schumann's "Träumerei" and "Warum"), landscape (Mendelssohn's "Hebrides" overture), characters or events in history or fiction.

In the second class the musical work, instead of dealing with a single idea, is associated step by step with a succession of ideas. The composer selects a poem, a narrative or a series of scenes, or invents such for himself, and then writes a piece of music which reflects the successive pictures or episodes, varying its style to correspond with the changing phases of its poetic counterpart. This poetic counterpart — the series of visions or mental changes which the music illustrates — is called the "programme." The term "programme music" is

often used erroneously to include both classes, — it should be applied only to the second.

In the nature of the case the classic forms must give way under this method of direct illustration, even to a complete dislocation and readjustment. The general form, the character and arrangement of sections, will be conditioned by the poetic subject. Characteristic expression will be sought by means of harmony, rhythm and tone color. The programme may refer to moods or sentiments, and then the music will exert its power to carry these moods directly to the listener's mind. Or the programme may refer to external objects or to feelings that naturally issue in action, and then the music is more imitative, and strives to indicate natural sounds and bodily movements. Music, although in theory purely abstracted from external life, has gathered certain associations and has developed certain conventions by which objects, sounds and movements may be immediately suggested. Many of these will occur to the student. There is an analogy between certain rhythms and certain gestures and bodily activities; agitation, calmness, the tension of effort, etc., are at once indicated by changes of speed, of loudness and softness and of pitch; crescendo, acceleration, rising pitch, may suggest strain and effort; diminuendo, retardation, falling pitch, relaxation or enfeeblement; certain instruments have definite associations, as the oboe with pastoral life, the trumpet with war, etc. In fact the illustrative power of programme music is the same as that of dramatic music; as in the latter the cause or relation of the emotion which music symbolizes is shown upon the stage, so in the

former by the programme. Music is, as it has been called, an ideal motion, and has a ready affinity with ideas that imply progress, change or contrast.

Typical works of the programme school should be studied. Among the great number available may be mentioned Liszt's "Les Préludes" (symphonic poem), Raff's "Leonore" symphony, Berlioz' "Symphonie fantastique." The programmes of these works are given by Upton, *The Standard Symphonies;* the works themselves may be had in four-hand arrangements.

The programme idea is of course not a creation of the nineteenth century. The thought of making music illustrative existed from the very beginning of the instrumental period (e. g. Kuhnau's "Bible sonatas," pieces by Couperin), and very naïve experiments were made in the vocal contrapuntal period (e. g. the "battle" and "rabbit hunt," by Jannequin, sixteenth century). It is the vastly increased resource of later composers that has revived this idea and given it validity and genuine power. Its chief development has been in connection with that of the modern orchestra. The immense expansion of the art of orchestration should receive particular attention at this point. The classic composers did not give much thought to mere tone quality except as a secondary object. Melody, harmony, structure and form absorbed much the greater share of their attention. They drew, we might say, in black and white, or in low tints. They certainly considered euphony and smoothness, but since the strings sustained the brunt of the effect, tone variety was comparatively limited. The real possibilities of the wind instruments were hardly suspected, in fact only the natural tones of the brass were available, for the valve system

was not applied to the horn, trumpet, etc., until about 1830. The composer of the present day gives untiring study to the capacities of all the instruments, seeking out ever-new combinations; the purely sensuous effect upon the ear, the sheer beauty of sound apart from the musical theme and design, is studied as a means of expression, with results of which Mozart and Beethoven never dreamed. That the new methods of orchestration and the programme idea would stimulate each other is evident.

The study of orchestration, as illustrated in the works of such men as Weber, Liszt, Berlioz, Wagner, Dvořák, Tchaikovsky and Richard Strauss, is one of the most interesting in recent music history. Prout's *The Orchestra*, 2 vols., is a rich storehouse of illustrations. Henderson's *The Orchestra and Orchestral Music* is valuable so far as it goes; a larger history of orchestration is needed.

The validity of the theory upon which programme music rests has been the object of heated discussion from the first appearance of Berlioz' works to the present day. This theory involves the ability of music to excite the imagination in definite directions, not only to stir subjective feeling and consciousness of abstract beauty in sound and musical form, but also to bring before the mind an object conceived as causing emotion and the subject in which the emotion exists. It is found that programme composers rely upon the isolated physical effect of sounds, apart from their connection in the musical design, no less and sometimes even more than upon melody, harmony and rhythm. The question deals with the extent to which instrumental music pos-

sesses the power of definite portrayal, the justification of emphasis upon detail for picturesque purposes as against logical development of form, and the æsthetic value of the results in the actual works of programme composers. The comparison already suggested of programme instrumental music with dramatic music holds only in a qualified sense, for in the latter the subject illustrated is depicted and acted at the same instant with the music, all the forces of impression blending together as one; while in programme music the subject can at best only be read beforehand and must be left partially at least out of consciousness, while the sole immediate impression is made by the music.

For this reason a form of music that would be appropriate in a musical drama would not be justified in a piece of programme music (compare the scene at the tomb in Berlioz' "Romeo and Juliet" symphony with a scene in one of Wagner's dramas). The test must be as purely a musical one as it is in a Brahms symphony; the laws of musical structure, however modified by the special end in view, must not be abrogated; there must be no inferiority in sheer musical invention. Above all, the reliance upon beautiful and novel tone color must not go so far as to involve indifference to melody and harmony. There is something defective in a musical composition which loses all its interest when reduced to a piano score. The test of a work of the programme school must still be a musical test, — it must be impressive as music, apart from the interest given to it by the programme. The music must be the ruling power, — the programme exists for the music, and not the music for the programme.

Music cannot take the place of poetry or picture; its own special laws are arbitrary and unchanging.

The chief value of the programme idea seems to be to the composer; his creative power is quickened by definite scenes and experiences, and musical effects are suggested which would not otherwise occur to him. He ransacks history, nature, poetry and fiction for themes which he may illustrate; national influences work upon him; he gives free rein to his temperament and sympathies and imparts special color and form to his work through the effort towards self-expression. No further progress could be expected from a continued working over of the conventional classic forms. The later romantic movement has granted music new powers, has led it into new spheres of action and diffused it through an ever-widening circuit of human interests.

What is the value of the new principle to the hearer? Does representative instrumental music require higher or lower faculties for its enjoyment than the abstract music of the classic masters? There is a tendency on the part of many music lovers always to look for definite meanings in music. Should this habit be encouraged? Does it raise or lower the conception of music as an art? How far do the canons that are inherent in music's very nature permit it to go in sharing the modern tendency in all art to place expression, characteristic beauty, above mere decorative beauty? However these questions may be answered, it is beyond doubt that the principle under discussion is the chief cause of the vastly increased variety in the music of the present day. The mutual attraction of music and literature,

with an increased deference to the latter, is the cardinal fact in the history of music in the nineteenth century.

This subject involves the most important question in musical æsthetics, viz. the limits of musical expression. The controversy affects not only the abiding credit of the works of the past, but also the tendencies of the future. The student will find the subject ably discussed in the following books and essays: Gurney, *The Power of Sound* (the most comprehensive and profound work on musical æsthetics in the English language), note especially chaps. xiv and xv; Helmholtz, *On the Sensations of Tone*, trans. by Ellis, p. 251; Hanslick, *The Beautiful in Music*, trans. by Cohen (a brilliant work written to combat the advanced tendencies); Ambros, *The Boundaries of Music and Poetry*, trans. by Cornell (this work may be used to qualify the extreme conservative position of Hanslick); Riemann, *Catechism of Musical Æsthetics;* Hadow, *Studies in Modern Music*, vol. i, pp. 131–36; Schumann, *Music and Musicians*, vol. i, pp. 250–52; Parry, *The Evolution of the Art of Music*, chap. xiii; Wagner, *Liszt's Symphonic Poems*, in *Prose Works*, trans. by Ellis, vol. iii; Henderson, *Preludes and Studies*, pp. 209–18; Vernon Lee, *Belcaro: Chapelmaster Kreisler;* Huneker, *Overtones: Richard Strauss;* Weingartner, *The Symphony since Beethoven*, sections on Berlioz, Liszt and Strauss; Henderson, *Modern Musical Drift: Richard Strauss; Contemporary Review*, September, 1900, *Old and New Music*, by Ernest Newman. The last four are especially to be recommended for critical precision.

For further illustration of the programme school: Grove's *Dictionary*, articles *Programme Music*, *Schools;* Upton, *The Standard Symphonies.*

The subject will be further developed and illustrated in the sections on Berlioz and Liszt.

XXXIV

HECTOR BERLIOZ, 1803–1869

PRINCIPAL WORKS. — *Overtures:* "*Waverley*," "*Francs Juges*," "*Roi Lear*," "*Le carnaval romain*," "*Le corsaire*"; *symphonies for orchestra, and for orchestra, chorus and solos:* "*Symphonie fantastique, Épisode de la vie d'un artiste*," "*Grande Symphonie funèbre et triomphale*," "*Harold en Italie*," "*Roméo et Juliette*" (*dramatic symphony*); *a requiem; a Te Deum; dramatic legend,* "*La Damnation de Faust*"; *an oratorio,* "*L'Enfance du Christ*"; *cantatas; choral ballads; a monodrama* (*melologue*), "*Lélio, ou le retour à la vie*"; *four operas:* "*Benvenuto Cellini*," "*Béatrice et Bénédict*," "*La prise de Troie*," "*Les Troyens à Carthage*"; *songs for single voice and piano; songs for one and two voices, small chorus and piano.*

The interest in the works of Berlioz is not measured wholly by their permanent artistic value, but largely by the æsthetic problems they offer. They apply the programme principle with startling audacity; they illustrate some of its nobler achievements, and also its possible abuses. As a man Berlioz is an example of what the artistic temperament may become when unbalanced by sound reflective judgment. The traits that make him such a fascinating and puzzling figure were not excep-

tional among the artists of his time. He is the representative in music of the romantic movement in French literature and art which broke out about 1830 under the lead of Victor Hugo, and produced a series of art works whose brilliancy, boldness and frequent extravagance have had no parallel in any other country in recent times. The world was searched for novel and stimulating subjects; every means was taken to excite the nerves and thrill the imagination. With the subsiding of the ferment, works were produced which at this day may be called even classic in their moderation and obedience to the eternal laws of beauty. But the keynote of the movement was the search for the novel, picturesque, remote. The enthusiasm was for color. "Local color," truth to locality and character, distinguishes the romantic type from the cold conformity to one general method which characterized the classic school. The value of the movement was in the fact that it gave a new stimulus to an imagination grown somewhat torpid, and opened new fields of expression.

The artistic life of Berlioz was a long attempt to exploit the resources of music as a representative art, as though he would widen its dominions to include even those of poetry and painting. The study of his works consists in examining his methods, discovering wherein he succeeded and failed, and the influence he exerted upon subsequent composers.

Hector Berlioz was born at La Côte Saint-André in southern France. Going to Paris as a medical student at the age of eighteen he soon plunged into the study of music, thereby bringing about a rupture with his parents

and subjecting himself to the greatest hardships. He became a somewhat desultory student in the Paris Conservatoire, apparently deriving his knowledge and inspiration mainly from studying scores in the library. For Berlioz, although he played no instrument but the guitar and flageolet, possessed an instinct for the orchestra never paralleled by any other musician, and he began his career as composer with works for full orchestra and chorus and orchestra.

In spite of Berlioz' extreme romanticism he was from his early Paris life an enthusiastic devotee of Gluck and Beethoven, and their influence can be felt throughout his career. His supreme command of orchestration, however, was the final result of the tendencies that were running strongly in the work of the chief opera writers of the time, added to his own genius for instrumental combination; while the spirit and general style of his works were inspired by literary models. The example of Lesueur (1763–1837), who anticipated some of Berlioz' ideas in a feebler way, must also be taken into account.

After winning the "grand prize of Rome" he spent two years in Italy, but studying little and leading a romantic out-door life, a delightful record of which may be found in his *Mémoires*. From 1833 to his death he lived in Paris, bringing out his remarkable works one after another. His life was one of incessant struggle, contending with professional hostility and public indifference, — not surprising in view of the novelty and difficulty of his works and the exceptional forces required for their performance. His autobiography does not give the

impression that Berlioz was a man of great soul, but rather a colossal egoist who raged against the world because it did not take him at his own valuation and shape itself according to his ideals. His irritable and exacting nature doubtless exaggerated the obstacles that were placed in his way.

For many years Berlioz was connected with some of the leading journals of Paris as musical critic and was at once recognized as one of the most brilliant and witty feuilletonists in the city. Many of his articles, especially those on Beethoven's symphonies, are among the best of interpretative criticisms. He attacked everything that was trivial, mercenary and insincere. His range of knowledge of the older music, however, was not wide.

Berlioz was one of the most hot-headed of men, subject to quick contrasts of elation and depression, a visionary and revolutionist by nature, intense, even violent in his loves and hatreds, passionately devoted to his art, to which he devoted the ardors which some give to patriotism and some to religion. His music was like himself. There have been few composers whose temperament was so plainly reflected in their works.

There is no critical work of importance in English that is devoted wholly to Berlioz. Jullien's large *Vie de Berlioz* has not been translated. Berlioz' own *Mémoires*, translated by Eleanor and Rachel Holmes, is one of the most entertaining artist biographies ever written. His accounts of many of his experiences must be taken with caution, for it is easy to see that his peculiar imagination gave an unnatural color even to events in his own life. But in the light the book throws on Berlioz' temperament it is no less truthful on that account, and helps to explain many of the charac-

teristics of his music. There is a volume of letters translated by Dunstan. Selections from Berlioz' literary writings have been translated by Apthorp. See also Grove's *Dictionary*, article *Berlioz; Famous Composers and their Works*, series i, article *Berlioz;* Hadow, *Studies in Modern Music*, vol. i; Hueffer, *Half a Century of Music in England.*

Berlioz claims attention first and foremost as a master of orchestration, perhaps the most ingenious and versatile among all modern composers. No man ever lived who had a keener instinct for all the resources of orchestral tone. He thought, we may say, orchestrally. With him the tone color was an essential part of the original design. He did not distinguish between the melody or chord and the tone color that was to accompany it. In multitudes of instances the characteristic expression is not in the theme or the harmony, but in the tone color. The mere physical impression was an object in itself. For this reason one can obtain no conception of his works when they are reduced to a piano arrangement, for the prime element is gone. By emphasizing this motive in composition, and by showing to other composers the possibilities of orchestration, he completed a tendency and marked an epoch. Although in his experiments in instrumental combination he sometimes went over the borders of good taste, he revealed a new beauty in music and gave to composers a new technical apparatus. His eccentricities and bizarre effects (a duet for piccolo and bass trombone, putting horns in bags, trills on the bass drum, striking a suspended cymbal with a drum stick, etc.) and his occasional love of mere noise (as when in his "Requiem" he employs sixteen trombones, sixteen trumpets, five ophicleides, twelve

horns, eight pairs of kettle drums, two bass drums and a gong) are not typical of his method. He suited the color to the subject; he is master of the refined, the harmonious, the exquisitely shaded as well as of the fantastic and extravagant. Many devices of his invention have been adopted by others, and have become almost conventional means of expression. He subjected the art of instrumentation to a scientific investigation, and his *Grand traité d'instrumentation et d'orchestration moderne*, published in 1844 (translated into English), was at once adopted as the standard text book on the subject, and still retains its authority. This book also contains a chapter on conducting.

Berlioz was the most consistent of all the composers in adherence to the descriptive idea in music, — he never wrote a piece without a title. His first epoch-making work was the "Symphonie fantastique, Épisode de la vie d'un artiste," in which the effort to illustrate a continuous story was carried out with a consistency and realistic detail never before attempted. The first movement portrays the reveries and longings of a lover; the second is a scene at a ball; the third represents the hero in the country; there is an idyllic duet of two shepherds (oboe and English horn). A fixed melody, common to all these movements, typifies the beloved one. In the fourth movement the lover, convinced of the infidelity of his mistress, attempts to end his life by opium; he is only thrown into a trance in which he fancies that he has murdered his sweetheart and is being taken to execution (ghastly funeral march, the fall of the headsman's axe). The fifth movement ("Dream of

a Witches' Sabbath") is a saturnalia of goblins and demons assembled at the hero's funeral; the love melody is distorted into a vulgar dance tune; there is a burlesque of the old church melody of the *Dies Irae;* there follows a round dance of witches and goblins. The work is novel in the complete control of the music by the subject, and the literalness of delineation. The completely original and the most significant element is the treatment of the leading melody, which persists in all the movements and is modified, not according to the old laws of theme development, but as a means of symbolizing the relations of a character to definite situations. "The changing and transforming of a theme is nothing new. But the variation of a theme arising from a perceptible reason — I might say the dramatic-psychological variation — was first used by Berlioz in this symphony, and is absolutely his own creation. It is the same kind of variation which Liszt expands and perfects in his symphonic poems, and which Wagner at last uses as an intense means of expression in his dramas ('leading-motives')" (Weingartner, *The Symphony since Beethoven*).

Detailed programme of the "Symphonie fantastique" in Ramann, *Franz Liszt*, vol. i, p. 295; Upton, *The Standard Symphonies*.

A form of music cultivated in France in the nineteenth century consists of a medley of orchestral music and vocal solo and chorus — a sort of mixture of symphony and cantata. This is known as the "ode symphony" or "dramatic symphony." The scheme was doubtless suggested by Beethoven's ninth symphony,

but the French ode symphony is something very different from this. The ode symphony is representative throughout, each division having its poetic or scenic subject. The most noted example is Berlioz' "Roméo et Juliette" symphony, in which scenes from Shakspeare's tragedy are illustrated by solos, choruses and instrumental numbers. Of the latter, the ball at the house of the Capulets and the Queen Mab scherzo show Berlioz at his highest attainment in musical invention and orchestral coloration. In the scene at the tomb he wrecks the programme principle by forcing it to a point where it gives no definite impression of any kind, musical or other. The connection between the imagined actions of the lovers in their last moments and purely arbitrary musical figures is wholly artificial. These figures have no organic connection among themselves. To one who does not have the programme in his memory down to the smallest detail the whole would convey no meaning. It must be observed that the true theory of programme music does not imply the possibility of minute description of action by means of music alone.

Another notable work is the symphony "Harold en Italie," — not a detailed programme work, but four separate movements, each illustrating a picture or idea, viz. Harold among the mountains; pilgrims' song of praise; a mountaineer's serenade; orgy of brigands. The symphony is unique in that it is an orchestral work with a leading viola part. Like the "Symphonie fantastique" it has a theme common to all the movements, but without elaborate psychologic relations.

By general consent Berlioz' greatest work is "La

Damnation de Faust," founded on a French adaptation of Goethe's poem. It consists of a selection of scenes, vocal and instrumental, including Faust on the plains of Hungary (introducing a Hungarian march), Faust in his study, the Easter song, the meeting of Faust and Mephistopheles, scene in Auerbach's cellar, dances of gnomes and sylphs, scenes between Faust and Gretchen, Faust's invocation to nature, the course to the abyss, pandemonium, chorus of the damned and of demons, heaven, chorus of celestial spirits, redemption of Gretchen. Berlioz does not linger upon the spiritual import of Goethe's work, but rather upon the emotional, especially the spectacular elements. The task is perfectly congenial, and he produces in this work some of his most tender, passionate and original music.

There are noble passages in his "Requiem," one of the most permanently satisfying of all his compositions. His operas never succeeded. In the two Trojan operas and in the oratorio, "L'Enfance du Christ," he often attains a truly classic purity, simplicity and sweetness. Berlioz, who was so bold an innovator in independent instrumental music, was timid and conservative in his work for the stage. His operas are now not heard, even in Paris.

It has been observed that French romanticism, in spite of its air of revolt, was after all an evolution, and that the spell of academicism in French art has never really been broken. So with Berlioz; he could not or would not abandon traditional form; his technical constructive power could not keep pace with his imagination. Neither was his melodic creativeness of the first order;

in his passion for inventing surprising instrumental combinations the really basic elements in music were often neglected. His compositions often have a patchy effect; passages of great brilliancy alternate with those that are bald and uninteresting. Repetitions abound, his harmony is often forced, he often seems to strain after effect with a painful lack of spontaneity. It is as though Berlioz forgot that the power of music lies not in the instant effect of individual sounds, but in their relations, their combination and development. Berlioz, nevertheless, often rises to greatness, and such moments are usually those in which an external action is to be represented. This preponderance of the panoramic does not, however, permanently satisfy. It excites admiration for its cleverness, but the note of genuine passion is too often wanting.

Berlioz has never been able to create a strong and permanent body of admirers. Occasional revivals of interest in his works there are, but they are spasmodic. Certain of these compositions will probably endure. They are the work of a man of remarkable originality and force of character, they have had great influence in many ways, they propound questions in musical æsthetics which will always be discussed and they furnish the illustrative material for both sides of the argument.

"His collected works have exerted a weighty influence upon musical art. He stands as the real originator and founder of the modern school, which is the leading one to-day, and whose advocates are striving to attain new aims and the highest possible success. Berlioz will

always represent a milestone in the development of music, however that school may grow. He did not approach, by any means, that ethical depth, that ideal perfection and purity, which surround Beethoven's name with such unspeakable glory; but no composer since Beethoven — except Wagner — has enriched music with so many new means of expression, has pointed to so many new paths, as did this great Frenchman, whose sheer inexhaustible fantasy only appears the more powerful and rich the more we try to appreciate his compositions." "Berlioz and Liszt are, with Wagner, the great stars in the new musical epoch, the heroes of the last half of the nineteenth century, just as Haydn, Mozart, Beethoven, Weber and Schubert were the heroes of the first" (Weingartner, *The Symphony since Beethoven*).

The critical literature in English on Berlioz is not very extensive, but a sense of the importance of the French master appears to be growing. Among the most instructive discussions are Weingartner, *The Symphony since Beethoven;* Hadow, *Studies in Modern Music*, vol. i; *Famous Composers and their Works*, series i; Parry, *The Evolution of the Art of Music;* Schumann, *Music and Musicians*, vol. i, article on the "Symphonie fantastique"; Hervey, *French Music in the Nineteenth Century.*

XXXV

FRANZ LISZT, 1811–1886

PRINCIPAL WORKS. — *Notwithstanding Liszt's epoch-making labors as pianist, teacher and conductor, he was the most prolific composer of modern times except possibly Schubert. Many of his works are so novel that they are difficult to classify. The most important groups are as follows:*

Orchestral works (original), including the "Faust" and "Dante" symphonies, 13 symphonic poems; marches; orchestral works (arrangements and transcriptions), including Hungarian rhapsodies and marches by Schubert; 2 concertos for piano and orchestra; arrangements for piano and orchestra, including Schubert's fantasie in C; original works for piano solo, — etudes, "Harmonies poétiques et religieuses," "Années de pèlerinage," "Légendes," waltzes, ballades, fantasies, etc.; arrangements, transcriptions and paraphrases for piano solo, — songs, marches and waltzes by Schubert, songs by Rossini, Schumann, Franz, Beethoven, Chopin and others, organ preludes and fugues by Bach, opera fantasies, 15 Hungarian rhapsodies, transcriptions of orchestral works by Beethoven (all the symphonies), Berlioz, Wagner, Rossini, Weber and others; a few original pieces and arrangements for organ; masses, psalms and other church compositions, including the "Gran Mass" and the "Hungarian Coronation Mass"; oratorios, —"Christus"

and "Die Legenden von der heiligen Elizabeth;" cantatas and other choral works; choruses for men's voices; songs for single voice and piano.

THE greatest single forces in nineteenth-century music are Beethoven, Wagner, Berlioz and Liszt. In versatility and all-around practical capacity Liszt may be considered the most compelling personal influence of his time. He was great as composer, pianist, conductor and teacher. His personal fascination and authority made him the creator of permanent schools in all departments of his activity. As critic also his influence was positive. As a creative intellect and as a supreme interpreter of the masters of his own and of preceding times his activity covered well-nigh the whole range of modern musical effort. Without him the musical culture of the present day would be different from what it is. With Berlioz he divides the honor of the headship of the programme school. He was not only the greatest pianist in history, but the whole school of piano playing of the present day takes its style and direction from him. His championship of certain rising and struggling composers of his day, especially of Wagner, was a service whose results cannot be over-estimated. In view of his inflexible adherence to the highest ideals in art, and an unselfish generosity towards all worthy persons and causes unexampled among the great musicians, he has done more than perhaps any other to raise the honor of music in the sight of the world.

The life of Liszt is of varied and constant interest. He was born near Oedenburg, Hungary. His father

was Hungarian, his mother of German descent. The father, a steward on the Esterhazy estate, gave his precocious boy his first piano lessons. A brilliant appearance in public at the age of nine decided his future career. He then studied a year and a half with Carl Czerny in Vienna. After the age of twelve he took no lessons of anyone. In December, 1823, Liszt made his home in Paris, where he was acknowledged to be the equal of any living pianist. He continued his studies in composition which had been begun in Vienna. The shock caused by the death of his father, united with a strong bent toward religious contemplation (Liszt was always a consistent Catholic), caused his retirement from public life. He was aroused by the visit of Paganini to Paris in 1831, and he conceived the ambition of becoming the Paganini of the piano. In 1834, after devoting three years to almost constant study of the resources of the piano, he again appeared before the Paris public. His rivalry with Thalberg (chap. xxix) is famous in musical annals. From 1834 to about 1847 he lived the life of a travelling concert pianist, and was hailed everywhere as the one supreme master of the instrument. He gradually made it his purpose to bring the works of the best piano composers to the comprehension of the public. He abandoned the life of a wandering virtuoso in 1847 and took a position as music director at Weimar under the patronage of the duke, in order that he might have leisure to follow his genius as composer, and also to work for the highest interests of music as opera and concert conductor and manager. In this double capacity his work at Weimar was in the high-

est degree fruitful. Among the performances of important works, new and old, under his direction, the first production of Wagner's "Lohengrin" in 1850 is of prime historic importance. Most of Liszt's best works in the larger forms date from his Weimar period. Weimar became one of the chief musical centres of Europe, important as a rallying-point for the new tendencies. Conservative opposition to Liszt's innovations at last became strong enough to defeat his ultimate purposes, and he resigned his post in 1861. For the remainder of his life he divided his residence among Rome, Buda-Pesth and Weimar, for many years spending the summer in the latter city, surrounded by a crowd of brilliant young pianists whom he instructed gratuitously in the higher arts of interpretation. He died at Bayreuth while attending the Wagner festival.

The friendship of Liszt with Wagner and Chopin, and the influence he exerted upon men like Bülow, Tausig, Saint-Saëns, Raff and many others were of direct effect upon important musical movements. The remarkable ascendancy exercised over Liszt himself by the Princess Seyn-Wittgenstein was felt in his work as musical manager and as critic.

The difficulties in the way of a proper estimate of the character and work of such a man as Liszt are doubtless very great. There is no satisfactory critical biography. The most ambitious attempt is that of Lina Ramann, *Franz Liszt, Artist and Man;* two volumes only, extending to 1840, have been translated. This book, although diffuse and disfigured by sentimental hero-worship, is a much better one than most of the commentators seem to think. The author is hardly able to judge the value of Liszt's works, but she gives on the whole a truthful representation of the conditions, social and artistic, in which he lived and to which he contributed.

Interesting and accurate accounts in *Famous Composers and their Works*, series i; Grove's *Dictionary*, two articles, *Liszt*, in vol. ii, and vol. iv, appendix; Hueffer, *Half a Century of Music in England;* Amy Fay, *Music Study in Germany*, giving a lively account of Liszt's manner of teaching; Mason, *Memories of a Musical Life;* Niecks, *Frederick Chopin;* Glasenapp-Ellis, *Life of Wagner*, treats fully Liszt's work at Weimar and the personality and influence upon Liszt of the Princess Seyn-Wittgenstein; Finck, *Wagner and his Works*. Two volumes of letters, trans. by Constance Bache, have been published. A clear light is thrown upon some interesting traits in Liszt's character in the *Correspondence of Wagner and Liszt*, 2 vols., trans. by Hueffer.

Competent opinions all agree that Liszt was the greatest pianist the world has yet seen. Both in respect to technic and interpretation he created a new epoch. He closed the "virtuoso" period (chap. xxix) and inaugurated the interpretative period. In respect to technic his inspiration was the thought of bringing the capacity of the piano as near as possible to that of the violin, the voice and the orchestra. His transcriptions of Paganini's caprices, of songs of Schubert and others and of orchestral works were largely designed to reveal the higher powers of the piano which he was the first to divine. His technical contributions had for their aim increased fulness and grandeur of tone, greater variety of color and the throwing into relief of the inner melody in polyphonic work. The technic of the present day as compared with that of the classic period demands greater development of strength and flexibility in the fingers, wrist and the whole arm, peculiar fingerings due to the broader and more dispersed harmonies in chords and figuration, wider stretches and longer skips. The position of the hand and arm changes to suit the effect required; every possible way of putting down a key is

employed, from the loose pressure touch to the most elastic staccato; different touches are combined; trills are played with changing figures, or for intensest brilliancy with both hands in single notes or in chords and octaves; the hands are interlocked and alternated in runs and octave effects; by means of novel unions of high and low notes, dynamic adjustments, and by the refined study of both pedals the harmonic overtones are unveiled for the charming of the ear. In all this Liszt was a discoverer and revolutionary.

He rose above his predecessors also in that he conceived technic as a means of expression. The greatest of technicians, he was also the first and still remains the greatest of the modern school of emotional, "dramatic" performers, whose aim is to reveal all the possibilities of beauty in the works of the great composers. He learned and taught the world that the fascinations of a supreme technic do not alone satisfy; the pianist, like any other artist, must appeal to the intellect and the emotional sensibility.

Liszt's achievements as a pianist have been exhaustively discussed. The student is particularly referred to Ramann, *Franz Liszt*, for the fullest accounts of his playing and contemporary judgments upon it; Bie, *History of the Pianoforte and Pianoforte Players;* Fillmore, *History of Piano Music;* Henderson, *Preludes and Studies.* There is an article of special interest by Saint-Saëns in the *Century Magazine*, February, 1893.

Liszt's piano compositions are divided into original works and transcriptions. The line is not a completely separative one, for the transcriptions of songs, orchestral works, etc., are full of original material and are cast in a mould that was wholly Liszt's invention. In such cases as the Hungarian rhapsodies and the Schubert "Soirées

de Vienne" they are as original as, for instance, the chorale preludes of Bach. The whole scheme and motive of these transcriptions should be carefully noted. In no case are they mere transfers of the notes of the original composition; as Bie says, "They are poetical resettings, seen through the medium of the piano." The song paraphrases are expansions and illuminations, the melodic theme is endowed with every conceivable variety of adornment and glory of tone. It cannot be denied that in many cases the song is made to surrender its vocal character and even its poetic meaning to the honor of the piano as a sound-producing agent. In the orchestral transcriptions, however, there can be no question of an expansion. Liszt in such cases (e. g. Beethoven's symphonies) holds in his mind the whole orchestral picture and then recasts the score to suit the requirements of the key-board and the possibilities of the ten fingers as he had developed them, letting his vast ingenuity act to produce all possible fulness, variety of tone and clearness in the leading of parts. In these "orchestral effects," which are also realized in his original works, piano technic entered what is apparently its final stage.

Among the transcriptions the Hungarian rhapsodies have a special interest, for they bring a new element into modern music. The themes and many of the rhythms are native; the harmonies and decoration are Liszt's, at the same time modelled after the manner of the gypsy performers. They are not mere display pieces. Liszt, as he tells us, intended them as a sort of national epic, instrumental ballads in which the spirit and the peculiar mode of expression of an interesting people are reflected.

Liszt's wholly original works for the piano are thoroughly individual. Opinions differ, however, in respect to the sheer musical value of their contents. They are of the advanced romantic school and most of them bear titles. Their author's love of nature, literature and art, and often his religious feeling, are shown in them. Among those most held in honor by concert players are the sonata, the etudes (especially those in D flat, F minor, "Waldesrauschen" and "Gnomenreigen"), a few of the "Années de pèlerinage" (especially the lovely "Au bord d'une source"), the polonaise in E flat, "Légendes," "Sonnets" and "Harmonies," and the concerto in E flat. The latter, in one movement, is thoroughly novel in form and treatment and in its relation to the orchestra.

Liszt has challenged the criticism of the world in his orchestral works not less than in his method of writing for the piano. His Weimar period was distinguished by his symphonies and symphonic poems. The compiler, who gives crude native materials an artistic form, is also seen in his Hungarian rhapsodies and marches for orchestra. In Liszt's original orchestral works he casts in his lot completely with the programme school, holding essentially the same views as Berlioz concerning the descriptive value of music. As compared with Berlioz he gives more effort to the delineation of mood, character and subjective elements generally, less to the panoramic and imitative. He is also a more consistent romanticist than Berlioz in that he is less held by respect for old forms, and he compels form as well as color and detail to submit to the guidance of the poetic subject. He is also

a master of the resources of the modern orchestra, although less ingenious and startling than Berlioz; superior to his rival in musical science and in plastic shaping power.

The "Faust" and "Dante" symphonies are in many respects unique. The former suggests no allusion, save by remote implication, to the events of the Faust story, but is purely psychologic. The first movement is a development of four leading themes which characterize Faust in his contending passions and aspirations, hopes and despairs. The second movement portrays the innocent, loving spirit of Gretchen in suitable melodies and harmonies. The third movement deals with Mephistopheles, who, as the representative of irony and negation, and who strives to turn natural impulses to an evil end, has no symbolical theme of his own, but caricatures and distorts the motives of Faust in the first movement. At the close the spirit of evil is driven away in the tender Gretchen motive, and the work concludes with the mystic hymn that closes the second part of Goethe's "Faust," sung by a male chorus.

The "Dante" symphony consists of two parts, the "Inferno" and the "Purgatorio," closing with the *Magnificat*, sung by female voices. In the first movement the terrors of hell are depicted in the harshest and most vivid figures and colors, interrupted by the episode of Paolo and Francesca (canto v of Dante's "Inferno,"), one of Liszt's most beautiful inspirations. The second movement is peaceful and tender, rising to a triumphant close.

In the "symphonic poem" Liszt contributed a new form. The symphonic poem is a work in a single move-

ment, in which sometimes a continuous series of ideas or occurrences is illustrated by the music, sometimes a single conception is revealed in changing lights. This form is a sort of compromise between the poetic overture of Berlioz and Mendelssohn and the programme symphony of Berlioz. The structure is fragmentary and episodic, the classic sonata form being abjured; there is complete freedom in changes of key, tempo and style, the music following the programme implicitly. In certain of Liszt's works of this class, however, the various sections are based upon a single theme, or it may be two themes are alternated; a constructive unity is thus attained. This device was doubtless suggested by Berlioz' "Symphonie fantastique." Pohl, in *Franz Liszt*, has classified Liszt's symphonic poems, — "Orpheus," "Prometheus," "Tasso," "Mazeppa" and "Hamlet," portraying "the struggle and pain of a powerful spirit, his striving for light, his combat with hostile powers"; "The Preludes," "Festal Sounds," "What is Heard upon the Mountains" (Victor Hugo) and "The Ideals" (Schiller), more reflective and general in their meaning; "Lament for a Hero," "Hungaria," "The Battle of the Huns" (Kaulbach's painting), works of a patriotic suggestion.

The programmes of Liszt's symphonies and several of the symphonic poems are given by Upton, *The Standard Symphonies*. For discussions: *Famous Composers and their Works*, article *Liszt;* Weingartner, *The Symphony since Beethoven;* Saint-Saëns, *Franz Liszt, Century Magazine*, February, 1893. Of special interest is Wagner's article on Liszt's symphonic poems, *Prose Works* (Ellis), vol. iii.

Still another group of works consists of religious compositions for chorus, solos and orchestra, including ora-

torios, masses and psalms. The most important of the church works are the mass for the dedication of the cathedral at Gran, and the "Hungarian Coronation Mass." Liszt was throughout his life a loyal Catholic and was always strongly inclined towards religious mysticism. This disposition unites with his musical romanticism and love of tonal splendor to give his masses certain traits peculiarly their own. Some of his most melodious and forcible music is to be found in them.

The oratorio "St. Elizabeth" is a setting of scenes from the legendary life of Elizabeth of the Wartburg. It is often performed and is considered Liszt's most successful choral work. The "Christus" does not represent the personality of the Saviour, but the idea embodied in his life and teaching. The work is divided into three parts, comprising the Nativity, Christ's life and work and his Passion and Resurrection. The musical style and arrangement are altogether novel, including *a capella* hymns, declamatory passages and elaborate choruses. The text is taken from the Scriptures and the Catholic liturgy.

The rank of Liszt as a composer cannot be considered settled; opinions greatly differ, and the controversy bids fair to last a long time yet. His disciples are confident that he will finally be reckoned among the greatest of composers. Those who doubt assert that Liszt was deficient in melodic invention, that his power of framing and expanding an idea was greatly in excess of his power of origination, that his music lacks spontaneity, that he was constantly laboring for an effect, and was fatally possessed by his musical theories.

Of Liszt's literary writings only the life of Chopin

has been translated into English. His book on the gypsies and their music in Hungary, his essays on "Der fliegende Holländer," "Tannhäuser" and "Lohengrin" (highly important in calling the attention of the world to Wagner's genius), the essays on Berlioz and Schumann, and on conducting, the letters to friends during his concert tours, are extremely interesting as criticism and also in the light they throw on the high-minded and generous character of their author. The over-exuberant literary style, so frequent in Liszt's writing, is attributed by Glasenapp (*Life of Wagner*) to the officious assistance of the Princess Wittgenstein.

As orchestral conductor Liszt was one of the leaders of the later school. The conductor of the present day, unlike the old-school time beater, applies to orchestral performance the principles that hold in the most advanced interpretation in piano or violin playing. He follows not tradition but his own feeling, he offers a thoroughly individual reading, he seeks every means of expression attainable by modifications of tempo, refined phrasing and nuance in the ensemble and the individual parts. He beats the rhythm rather than the measure; he strives to attain in every way a rendering that is characteristic and the disclosure of new beauties. We now have the virtuoso conductor, as well as the virtuoso pianist.

The principles and methods of the higher interpretation in orchestral playing have been laid down by Wagner in his essay *On Conducting*, trans. by Dannreuther and also by Ellis in Wagner's *Prose Works*. An excellent historical and critical essay on conducting and conductors has been written by Rupert Hughes in *Famous Composers and their Works*, series ii.

XXXVI

THE OPERA IN THE NINETEENTH CENTURY TO ABOUT 1850. I. ITALIAN OPERA

THE clue to the history of the opera since its beginning is found in the struggle for control on the part of its two essential elements, viz. the musical and the dramatic. What is the function of each in relation to the other? Is the opera in theory a drama, with music tributary to poetry, scene and action; or does it exist solely for musical enjoyment, the dramatic element serviceable merely for giving direction to the music? On one side we have the conviction commonly held by philosophic critics and the literary class, — that the opera is properly a drama with music, that its justifying value lies first in the plot and the development of character in action, the music a means for the expression of character and intensifying the dramatic situation. This belief implies that the form and style of the music should be controlled by the poetic subject. Reality, truth, genuineness in the expression of human feeling, should shape and control action, scene and music alike. The practical tendency of the opera, however, has usually been strongly in the opposite direction, and dramatic values have been sacrificed to musical charm and virtuosity, especially in stage singing. It is notorious that the opera public has, as a rule, cared little for dramatic quality, but has been satis-

fied with delectable melody and brilliant singing, regardless of musical appropriateness. A similar shallowness of judgment has been shown in a general childlike delight in sensational scenic effect. Composers have been complaisant to public taste, and composers and public alike have been subjugated by the singers. In the great majority of operas, therefore, the plot has been weak and artificial, the characters conventional, action disregarded for the sake of vocalism and stage tableaux. The history of the opera, until a recent date at least, has on the whole been such as to bring it into disrepute with serious minds. As a consequence of these tendencies, allied with public fickleness, the opera has proved the most ephemeral of all forms of art. It has been held as simply a means of amusement, not a means of encouraging reflection or stirring deep and noble emotion.

On the other hand there have always been composers, poets, managers and critics who have felt that it is not only possible, but in every way desirable, that strong and worthy subject and action should be united with powerful and truly expressive music on equal terms, and the opera take its place beside the spoken drama in its best estate. There must be a form of drama, so good in itself that intelligent people will respect it, which at the same time can be wedded to music without losing its force. And there must be a kind of music, beautiful and impressive in itself, which is well adapted to the needs of dramatic expression, and can strengthen poetry and action without distracting the mind from them. Throughout the history of the opera this conviction has

been gaining ground. The higher view of dramatic claims in opera, exemplified consciously or unconsciously, with more or less of inconsistency and compromise, by the greatest minds among opera composers, has at last prevailed in opera production, and seems destined to conquer the public judgment also. The chief force in this elevation of the opera and the establishment of the true theory concerning it is, of course, the works and teachings of Wagner. Yet Wagner is only the fruition of a movement, the sign of the triumph of an idea which had been held by many reformers before his time.

The most serious difficulty in the way of the reformers of the opera has lain in the composite nature of the opera as a form of art. Poetry, action, scenery, vocal music and instrumental music are attacking the listener's attention at the same instant. The human powers of reception are limited; several impressions may be received at the same time, but not with equal intensity. The most vivid and immediate impression is doubtless made by the music; the complete subordination of music to poetry which existed in the Greek drama is, of course, out of the question. If one element must be partially or wholly sacrificed, must it not be the one that appeals most to the reflection and logical judgment, viz. text, development of plot and delineation of character? The only solution of this difficulty is found in bringing about so far as possible a unity of impression among all the factors, — moulding the music in accordance with the dramatic movement, bringing it in structure and style into the greatest possible harmony with sentiment and event.

Here then is the student's guide in the maze of opera history in the nineteenth century, — the shifting fortunes of the two contending principles in opera, the struggle to unite music and the drama to the higher glory of both. That such unity should exist and that stage music finds its true mission in dramatic expression is no longer called in question by the leaders in creation and criticism; the controversy that still goes on, and probably will go on forever, is over the means by which this desired end can best be attained.

The Italian opera, with a few notable exceptions, has always been controlled by the effort to give pleasure by means of abstract melody and seductive vocalism. Its prevailing characteristics have been artificiality and feebleness of plot, comparative neglect of the orchestral part, subordination of every other feature to tunefulness and vocal display. The Italian bel canto has been the ruling power. The Italian operatic revival under Rossini and his followers was based on practically the same principle as the eighteenth-century opera seria. Its extraordinary success for a time was due to the lusciousness of its melody and the cleverness of its devices to tickle the sensibilities of a public that cared only for novelty and excitement. The decline of the Rossini school in the latter part of the century was due to the awakening of a higher demand under the influence of the French and German composers. As compared with the old Italian opera, however, the school of Rossini and his followers possessed merits which must be recognized. An advance dramatically and musically over its prede-

cessor, it was at the same time a reactionary obstacle to the progress of still higher ideals emanating from German and French sources.

The Italian grand opera of the eighteenth century had faded to an extent that seemed to forebode extinction in the hands of such men as Paisiello, Paër and Zingarelli. It suddenly burst forth with new splendor under Rossini, swept public taste along with it, and the Italian bel canto once more gave the law to the lyric stage. GIOACHINO ROSSINI (1792–1868), born in Pesaro, Italy, gained a European fame with "Tancredi" (1813). Italy, Austria, Germany and Paris became successively the scenes of his conquests. Operas ran from his pen in an incessant stream. About forty, including farces, were produced between 1810 and 1829. The most important are "Il Barbiere di Siviglia," "La Cenerentola," "La Gazza Ladra," "Guillaume Tell," "L'Italiana in Algeri," "Mosè in Egitto," "Otello," "Semiramide," "Le Siége de Corinthe" and "Tancredi." Only "Il Barbiere di Siviglia" and "Guillaume Tell" still keep the stage. No other composer of recent times ever had so instant and complete a success. His triumph was the triumph of the Italian aria in its most seductive form. Considerations of dramatic truth, interest of subject and character, appropriateness of music to text and situation were often lost sight of. Rossini had the spirit of a showman, not of a teacher or reformer. His aim was immediate success before an unreflecting public, and he cared little for the lasting value of the means employed. For about twenty years he was entertainer-in-chief for

all Western Europe. He came at a time when the average musical taste was at a low ebb in all countries; he took the taste for what is showy and superficial as he found it, and exploited it with consummate skill.

It is, however, unjust to Rossini to hold him responsible for the shallowness of musical culture and the neglect of the great masters. His influence was not altogether corrupting; in some respects and in many quarters it was salutary. That he poured new life into the stagnant veins of the Italian opera is undeniable. He introduced a higher grade of melody and a nobler style of singing. He curbed the ancient license of the singers to alter the notes and improvise flourishes and cadenzas at will. His arias are profusely adorned, often to the complete destruction of dramatic expression, but these passages Rossini wrote himself and insisted that the singers follow the notes as he gave them. He restored the bass voice to its rights in grand opera and, best of all, brought to an end the disgraceful reign of the artificial male soprano. He varied the unbroken succession of arias and recitatives of the old opera seria with concerted pieces and finales. He broke the monotony of the old secco recitative and made use of the strings, sometimes the wind also, in its accompaniment. He vastly enlarged the importance of the orchestra as compared with his Italian forerunners, and showed decided skill and taste in orchestration. His subjects took a wider range and his plots and personages were endowed with greater human interest. His weakness lay in tricks and mannerisms, and in his willingness to sacrifice dramatic propriety to melodious

fascination and vocal fireworks. His melody, at times voluptuous, often brilliant beyond all precedent, is that of a genius in melodic invention, and of one who perfectly understood the capacities of the human voice.

His strongest qualities lay in opera buffa. Hardly less noted as a wit and *bon vivant* than as a musician, he has given in "Il Barbiere di Siviglia" a real masterpiece of its class. It still remains unsurpassed; its popularity has hardly abated; its spontaneity, liveliness and vigor of characterization are genuine and as much enjoyed in one epoch as another.

"Guillaume Tell," Rossini's masterpiece in the serious vein, belongs to the French school of grand opera (see chap. xxxvii).

After Rossini's unaccountable abandonment of the theatre in 1829, he wrote his "Stabat Mater" and "Messe Solennelle." In brilliancy and variety of melody these works are no whit inferior to his operas; as church works the purified taste of the present day condemns them. They are a strange mixture of sincerity and clap-trap. The inappropriateness to the text of the famous "Cujus animam" and "Inflammatus" of the "Stabat Mater" might almost be called sacrilege.

The true balance of Rossini's faults and merits is still disputed, although the controversy has now lost most of its interest. The best that can be said for him is found in Chouquet's article in Grove's *Dictionary*. Other valuable criticisms by Apthorp, *The Opera, Past and Present; Famous Composers and their Works*, series i, article *Rossini*.

A brilliant group of composers gathered around Rossini, continuing his methods and principles, contributing

nothing essentially new. The most accomplished were Gaetano Donizetti (1798–1848) and Vincenzo Bellini (1802–1835). They were almost as gifted as their master in the invention of melody of the bewitching, often cloying Italian type, and although their immense popularity has declined and the taste disciplined by nobler models now slights them, they still have a loyal body of adherents. Donizetti is at his best in comic opera. The most important among his more than sixty-five operas are "Anna Bolena," "L'Elisir d'Amore," "Lucrezia Borgia," "Lucia di Lammermoor," "La Fille du Régiment" (opéra-comique), "La Favorita," "Linda di Chamouni" and "Don Pasquale" (opera buffa).

The chief works of Bellini are "La Somnambula," "Norma" and "I Puritani." In Bellini, the Sicilian, a soft, effeminate, sentimental and luxurious tone prevails. In "Norma," however, there is real dramatic passion, which seems to show that with longer life Bellini would have risen above the debilitating influences of his school. We must not deny genuine emotion to Donizetti and Bellini, as well as some high gifts. That they are still admired by so many art patrons shows that there is substance in their works. Their faults are those of their genre and their education; their merits, although of a light and volatile order, may still be tolerated when they give opportunity for the display of the exquisite art of a Marcella Sembrich and an Enrico Caruso. Verdi, although having many traits in common with those of the Rossini school, at least in his earlier operas, must not be classed with it (see chap. xli).

In accounting for the success of the works of Rossini, Bellini and Donizetti, large account must be taken of the extraordinary group of singers identified with them. The nineteenth century, especially the first half, saw vocalism raised to a height of splendor never before equalled, unless in some particulars by a few of the notabilities of the eighteenth century. They were the adored of all Europe; their wonderful voices and faultless execution are among the bright traditions of music history. In purity, power, finish and flexibility these singers stand as models for all time. Their names, many of which are almost household words, include Jenny Lind, Grisi, Malibran, Sontag, Patti, Sembrich, sopranos; Alboni and Scalchi, contraltos; Rubini, Tamberlik, Mario, Tamagno, Campanini and Caruso, tenors; Lablache, bass. Many of these singers and others not inferior shone also in the French opera. The interest in the study of the history of the art of song in the nineteenth century now chiefly centres in the change of ideal in opera singing, the comparison between the Italian bel canto and the style demanded in the German and French opera, and created by the lyric dramas of Wagner. On the one hand vocalism for the sheer, sensuous pleasure of the ear, — abstract vocalism for its own sake; on the other, vocalism shorn of redundancies and ornaments, existing solely or chiefly for interpretation of every shade of emotion as dictated by the text and situation.

Add to the standard writings on the opera as already given: Grove's *Dictionary*, articles *Opera*, *Schools* and especially *Singing*. But little time need be spent over the numerous gossipy annals

and reminiscences in which opera heroes flourish, such as Ferris, *Great Singers;* Edwards, *The Prima Donna;* Hogarth, *Memoirs of the Musical Drama;* Mapleson, *Memoirs,* etc. Mr. Apthorp is right in saying that this opera "became the theme of probably the worst musical literature (written by amateurs) the world has ever had to blush for."

An admirable comparison between the ideals of the old operatic school of singing and the new may be found in the chapter, *Italian and German Vocal Styles*, in Finck's *Chopin and other Musical Essays.* Mr. Apthorp, treating a similar subject in the chapter, *The Art of the Opera Singer*, in *The Opera, Past and Present,* calls attention to technical defects in the new style.

The development of the libretto is a subject to be considered in opera history. Note in the operas of Donizetti and Bellini the adoption of romantic subjects, with an attempt at portrayal of reality and true passion, in place of the inane "gods and heroes" of the old opera seria. There is an interesting essay on the opera libretto in *Studies in Music*, ed. by Gray. Plots may be found in Upton, *The Standard Operas,* and Annesley, *The Standard Opera Glass.*

Piano and vocal scores of the chief operas of Rossini, Donizetti and Bellini are published by Novello, Boosey and others.

XXXVII

THE OPERA IN THE NINETEENTH CENTURY TO ABOUT 1850. II. FRENCH OPERA

With the triumphant close of the campaign of Gluck, Paris became the head centre of European opera, and remained so throughout the greater part of the nineteenth century. No reputation could be considered satisfactorily established until Paris had affixed the seal of its approval. Notwithstanding what we now see to be the world-wide significance of Mozart's "Figaro" and "Don Giovanni," Beethoven's "Fidelio" and Weber's "Der Freischütz" and "Euryanthe," their success was at first local and temporary. The opera must pass through several important stages before the lyric drama of Wagner could effect its conquest, and the history of the opera in Paris may be considered as an inevitable preliminary so far at least as the education of public appreciation is concerned. The old Italian "god and hero" opera and the French grand opera of Lully had been drained by Gluck of whatever vitality they possessed; the old forms were but shells and could be discarded, and styles more suited to the needs of the new age appeared in their stead. It is somewhat difficult to classify the numerous French operas of the nineteenth century among the several genres. Theoretically there are two categories, — the grand opera or

tragédie-lyrique, performed at the Académie de Musique, and the opéra-comique, performed at the theatre of that name. The confusion lies in the second class, for the opéra-comique, originating in the eighteenth century in the vaudeville, gradually expanded and elevated its music and its subjects, and reduced the space given to the spoken dialogue, until in certain later works pathetic and cheerful scenes are mingled as in the higher grade of spoken comedy, and in some instances the subject is even tragic and the dialogue given in recitative. In such cases there is no apparent distinction between the grand opera and the opéra-comique, and their designation depends merely upon the theatre — Académie de Musique or Opéra-comique — in which they are performed. This breaking down of the hard and fast distinction between the serious and the comic orders resulted in that form of opera of "middle character" which has been one of the most important art contributions of the nineteenth century.

Another striking fact in the history of the French opera of the nineteenth century is the great share given to its development by foreign musicians. Among the most distinguished writers of French opera beginning with Gluck, a German, are Cherubini, Spontini and Rossini, Italians, and Meyerbeer and Offenbach, Germans. An opera always takes the national name of the language in which it is written; there are national types of melody, because vocal melody is born of speech; moreover, the works of these men are based on French forms and their style is colored in accordance with the requirements of the French spirit and French taste. Nevertheless, the

early education and the native habit of these Italian and German composers could not be outgrown, and the result of all the influences involved has been a form of music which, if not cosmopolitan, is eclectic rather than strictly French. Even in the most original composers of French birth, such as Boieldieu, Auber and, later, Gounod and Bizet, the form and tone of their works have been to a large extent guided by the ideas of Gluck, Mozart, Meyerbeer and, in recent times, of Wagner. On the other hand the reconstituted French opera has reacted upon Italy and Germany, its influence being unmistakable in the later works of Verdi and even in the dramas of Wagner.

The rapid development of German instrumental music, and the powers of dramatic expression revealed in the orchestra of Mozart, Beethoven and Weber, must be recognized as one of the chief vitalizing forces in the creation of the new French opera.

Add to these influences the strongly developed dramatic sense of the French people which, from the days of Lully, separated the whole conception and treatment of the French opera from the Italian.

The first of the naturalized Italians to contribute important works to the modern French school was Luigi Cherubini (1760–1842). He was born in Florence, enjoyed a strict training in the counterpoint of the Palestrina school, went to Paris in 1788 and became conspicuous as a writer of serious operas. He was successful with the public and was recognized as the most learned musician in France. His stern, uncompromising, patrician character aroused the dislike of the

emperor Napoleon, who appreciated only the shallowest of Italian operas, his advancement was thereby hindered and he twice withdrew from the Paris stage The latter part of his career is distinguished by his masses and other religious works, which have gained him a place in the front rank of composers for the Catholic church. His sound early training in the severe ecclesiastical style, his experience in stage vocal music and his mastery of orchestral writing derived from his study of his favorite German models, Haydn and Mozart, are all apparent in these massive and brilliant compositions. The chief of these are the requiems in C minor and D (the latter for men's voices), the masses in D minor, A and C and the *a capella* Credo for eight voices. His most famous dramatic works are: "Demophon" (1788), "Lodoiska" (1791), "Médée" (1797), "Les deux Journées" (known in English as "The Water Carrier," 1800), "Anacréon" (1803) and "Faniska" (1806). In 1822 he became director of the Paris Conservatoire, and in this post showed great ability as teacher and administrator. In his later years he wrote symphonies, quartets and other instrumental works which have not added to his fame.

"Les deux Journées" is still rarely performed; Cherubini's other operas have been abandoned. His works display his accomplished musicianship; they are wrought with earnestness; the chief stress is laid upon the concerted scenes and the choruses. He is a disciple of Gluck and the Germans; not deficient in melody, yet he relied not upon the arts of the singer but upon characterization. His works only lack that spark of genius which

alone is preservative. His importance is mainly historic as one of the founders of that higher form of French opera, technically classed as opéra-comique, in which serious subjects are treated in a manner similar to that employed in the grand opera, preserving only the spoken dialogue. Cherubini is best known to the general musical public by certain of his very effective opera overtures, which are often given on the concert platform in Germany and France.

The spirit of Gluck survived also in his disciple, Étienne-Henri Méhul (1763–1817), who shares with Cherubini the honor of leading the opéra-comique into that path of dramatic earnestness and musical breadth in which it has won such distinction. Abandoning the mythological machinery which had long ago lost all interest, and rising above the levity and superficiality of the comic opera, this new order chose themes lying nearer to contemporary concerns, mingling the serious and playful, aiming at a truthful characterization of ideas and feelings that act in the general life of humanity. Méhul had less learning than Cherubini, but more grace and spontaneity. He excelled in character drawing; with moderate means he attained dignity and penetration in the expression of genuine feeling. His fame rests chiefly upon his "Joseph," in which, although lacking a leading female rôle, the impression of patriarchal life is imparted with great skill and charm.

A remarkable career was that of Gasparo Spontini (1774–1851), an Italian who came to Paris in 1803, threw himself into the current of opera set in motion by Gluck, and opened still another vein by seiz-

ing subjects of an heroic, martial nature, and setting them forth with an unprecedented pomp of scenic parade and orchestral splendor. Such themes also hit a ruling taste during the Napoleonic régime, and Spontini has been generally described as the dramatic interpreter of the spirit of French imperialism. He enjoyed a complete triumph in "La Vestale," a romantic Roman subject, in 1807. "Fernand Cortez," a Spanish and Mexican subject, followed in 1809, and "Olympie," a Greek subject, in 1819. Appointed director of the royal opera in Berlin in 1820, he produced several operas, the chief of which is "Agnes von Hohenstaufen," a subject taken from mediæval German life. Spontini's example in choosing heroic themes, based more or less on historic fact, and embellishing them with every means of scenic and orchestral display, was followed by Rossini in "Guillaume Tell," Auber in "La Muette de Portici," Meyerbeer in "Les Huguenots" and "Le Prophète" and Wagner in "Rienzi." Spontini's purposes were always noble and he strove consciously to elevate the opera dramatically and musically; but in spite of some great gifts, his pathos is strained, his martial parade rings hollow. His operas have not depth and reality enough to maintain them in view of the elaborate equipment necessary to perform them. Their popularity never recovered from the heavy blow dealt by Weber's "Der Freischütz" at its first performance at Berlin in 1821.

The original conception of the opéra-comique as a portrayal of the humorous side of life was maintained by a brilliant company of writers, the most racy of whom before Auber was FRANÇOIS-ADRIEN BOIELDIEU

(1775–1834). Beginning with light operas in which a large amount of spoken dialogue was interspersed with song-like numbers, Boieldieu developed a style in which an earnest tone is often employed, and a music more continuous and developed with a view to the expression of a considerable range of sentiment. Boieldieu has abundant wit and sparkle, a characteristically French lightness of touch, and a gift of very delightful melody. His most successful operas are "Le Calife de Bagdad," "Jean de Paris" and "La Dame blanche." The latter is a classic of the opéra-comique, thoroughly French in spite of its Scotch subject, an admirable specimen of refined musical comedy.

The king of opéra-comique in the generation following Boieldieu was DANIEL-FRANÇOIS-ESPRIT AUBER (1782–1871). In habit and temperament Auber was a genuine Parisian, and the pleasure-loving public of the gay city never possessed an entertainer more to their heart. His works combine in a representative degree those qualities of wit, grace and vivacity that especially characterize the lighter French drama. He was slow in "finding himself," and his first decided success was won only at the age of thirty-eight. From that time he rode on the top wave of popularity. His most important opéras-comiques are "Le Maçon," "La Fiancée," "Fra Diavolo," "Le Cheval de bronze," "Le Domino noir" and "Les Diamants de la Couronne." The latter work approaches near to grand opera in largeness of scale and dramatic and orchestral force. Through Auber's talent for characterization he succeeded in giving an air of reality to his stage personages, among whom we find many

Parisian types. He was very successful in seeking local color. He has an inexhaustible fund of piquant melody, while his cleverness in orchestration gives a raciness to his scores that has never lost its savor.

Among other writers of opéra-comique the most successful in this period were Louis-Joseph-Ferdinand Hérold (1791–1833) and Adolphe-Charles Adam (1803–1856). Hérold's best-known works are "Zampa" and "Le Pré aux Clercs." The latter, which tends toward the grand opera style, is preferred in France. Hérold is especially rich in orchestration. Adam, who is remembered chiefly for a few brilliant tenor songs in "Le Postillon de Longjumeau," rarely rose above triviality.

The French grand opera entered upon a new career of glory under the guidance of Rossini, Auber and Meyerbeer. Rossini made his permanent residence in Paris in 1824, revived some of his earlier works and modified them out of deference to French taste by pruning away some of their vocal redundancies, broadening the recitative and giving more space to concerted scenes and choruses. The climax of his effort to naturalize himself as a French composer was in his "Guillaume Tell," produced in the Académie in 1829. This work is still considered Rossini's masterpiece, one in which his wonderful melodic gifts are held to the service of dramatic expression so far as such an achievement was in Rossini's nature. The way in which "Tell" appealed to the French musical judgment of the time and since is expressed by Chouquet, who calls attention to the freshness and grace with which Rossini has depicted the Alps and their pastoral inhabitants; "the

notes which convey the distress of the agonized father; the enthusiastic expression of the heroes of Switzerland; the harrowing phrases which convey the anguish of a son renouncing all that he holds most dear; the astonishing variety of the colors in which the conspiracy is painted; the grandeur of the outlines; the severity of the style; the co-existence of so much variety with such admirable unity; the truly Olympian dignity which reigns throughout" (Grove's *Dictionary*, article *Rossini*). Later events have served to dim the colors of this much-lauded work and a good deal of the substratum is found to be unstable; but there is much in it that is strong and sincere, with melody that appeals to a lasting taste. The rather overrated overture is still popular. The complete abandonment of the stage by Rossini after the production of this opera, at the age of thirty-seven, has never been satisfactorily explained.

In the development of the French heroic opera, on the way to its culmination in the hands of Meyerbeer, "Tell" is a transition work. So also was its famous rival of 1828, Auber's "La Muette de Portici," known in England and America as "Masaniello." This opera is based upon a revolt of the populace of the kingdom of Naples against the oppression of a tyrannical viceroy in 1647. Auber and his librettist, Scribe, made several departures from historic verity, particularly in the introduction of Fenella, the chief female character, who is dumb. The difficulty of finding at that time a soprano qualified for a leading rôle in the opera was thus cleverly surmounted. Auber's genius for piquant melody and orchestral coloration, elsewhere so effectively displayed in opéra-comique,

is used here for dignified ends and with brilliant success. He does not yield to the temptation to throw his weight upon theatrical pomp and show, but strives to individualize his characters and to give the work local color. The latter purpose he effects by a liberal use of imitations of Italian folk songs and dances, such as the tarantella and barcarolle. This opera has a place in political history, for the revolution by which Belgium gained independence of Holland in 1830, although long preparing, came to an outbreak in Brussels under the excitement produced by a performance of "La Muette." This opera still holds its popularity.

The history of the French grand opera culminates in Giacomo Meyerbeer (1791–1864). He was a German Jew, born in Berlin; was a fellow pupil of Weber at Munich for a time and wrote one or two German operas; then went to Italy and adopted the Rossini manner; went to Paris in 1826, changed his direction a second time and built up the style by which he is now known. His chief works are "Robert le Diable" (1831), "Les Huguenots" (1836), "Le Prophète" (1849), "L'Étoile du Nord" (1854), "Le Pardon de Ploermel" (1859), known also as "Dinorah," and "L'Africaine" (1864). The first three in this list are those which have given him his fame.

Few composers have been so much eulogized and so much reviled as Meyerbeer. The opinion of Wagner and Schumann, who denounced him as an unmitigated charlatan and trickster, may be set off against the view of his French admirers, many of them able critics, who pronounce him one of the greatest of musico-dramatic

geniuses. The truth doubtless lies between these two estimates. While in sheer musical imagination and science he cannot be called one of the greatest of musicians, yet he was not lacking in ideas, and was deficient in sustained development rather than in thematic invention. His ingenuity and command in the matter of orchestral combination for dramatic purposes is unquestioned. He had many great inspirations, and there are pages in his works that will always rank among the most powerful in opera history.

Meyerbeer is usually spoken of as an eclectic. In music, as in literature and painting, there was at this time in France a chaos of opinion and a ferment in production, subjects and styles, the most incongruous jostling each other and contending for supremacy. The most sensational as well as the most normal features that had been developed in the French, Italian and German schools were seized by Meyerbeer and flung together, without regard to any lack of consistency that might result. The product, however, was something that had in an indescribable way the stamp of Meyerbeer's own personality. No operatic composer was ever more uneven, and this is due not only to a lack of spontaneity in creation, but still more to his intense desire to make "effect" at every point, no matter at what loss of musical unity. A work of his is, therefore, as Mrs. Julian Marshall says (Grove's *Dictionary*, article *Meyerbeer*), a consummate piece of mosaic rather than an organic structure. Yet this mosaic is undeniably brilliant, often keen and convincing in characterization, often shallow and pretentious. The accusation seems well grounded that

Meyerbeer's one overweening desire was to gratify the taste of his audience, and that, not the most intelligent and reflective portion, but the mob of theatre-goers who crave novelty and sensation at all cost. To gain this end he did not spare himself the most exhausting labors. The apparent slowness of his composition is chiefly due to the endless revision to which he subjected his work, — not to make it more true and more worthy of the highest dramatic demands, but more fetching at the first hearing. He often disfigured his arias by excessive colorature, catering thus to the vanity of singers and the love of portions of his audiences for Italian frippery. He is, of course, not to be held responsible for the public passion for gaudy and blatant scenic and musical effects, but instead of striving to bring theatrical pageantry under the control of a lofty poetic aim, he was careful to choose subjects and arrange scenes that would lend themselves most readily to fantastic and overloaded spectacle. Yet Meyerbeer was certainly an innovator in legitimate ways, his scores contain many beauties, he often shows an extraordinary dramatic imaginative power, his range of expression was very wide, he enlarged the scope of dramatic portrayal and in many ways influenced French opera, and German and Italian opera also, for good. At his best he is a melodist and harmonist of a high order, and in the use of the orchestra for dramatic characterization he showed an originality and versatility that have rarely been equalled. If his operas eventually disappear from the stage it will, perhaps, be not on account of unworthiness of their music to survive, but because such subjects and characters as those

of "Robert le Diable," "L'Africaine," "Le Prophète" and even "Les Huguenots" are no longer enjoyed by a public which is coming to demand greater simplicity and a finer psychologic interpretation.

Meyerbeer's greatest work is unquestionably "Les Huguenots," and while portions are tawdry and coarse, others deserve all the praise that has been lavished upon them. Such scenes as the consecration of the swords and the last interview between Valentine and Raoul are not only the high-water mark of their author's genius, but seem destined to hold their place among the noblest pages in the literature of the opera. Even Wagner could pause in his denunciation of the arch-corruptor of dramatic taste, as he deemed him, to pay enthusiastic tribute to the genius that conceived these two powerful scenes.

The success of Meyerbeer's three chief operas was hardly less in Germany than in France. From the first appearance of "Robert le Diable" until the opening of the Bayreuth theatre Meyerbeer dominated the German stage.

The only composer in Meyerbeer's genre who could be called a rival was Jacques-François-Elias Halévy (1799–1862), whose grand opera, "La Juive" (1835), compounded of elements very similar to those of Meyerbeer's "historic" operas, contains enough of dramatic force and musical beauty to give it an honored place upon the French stage. Of Halévy's numerous opéras-comiques only one, "L'Éclair," is considered worthy of the fame of the author of "La Juive."

"In spite of its numerous defects the grand opera has

exercised an important influence upon the further development of the music drama. By a more productive drawing together of orchestral, mimetic and decorative means of effect, it pointed the way to a unified work of art. It effected a significant increase of the expressive power of the orchestra as compared with the classic heroic opera. It pointed the way to a blending of detached 'numbers' into solid scenes and acts. It held the opera singers — and this is perhaps its chief service — to actual dramatic tasks, and made at least a beginning in the education of singers to be actors. Thus the grand opera in its way helped to prepare the new music drama" (Merian, *Geschichte der Musik im neunzehnten Jahrhundert*).

The critical literature in English upon this very important phase of music history is not so ample as it should be. Hervey's *French Music in the Nineteenth Century* is sketchy, but sound and interesting, and written sympathetically. Apthorp's *The Opera, Past and Present,* also brief and cursory, is trustworthy. See also *Famous Composers and their Works,* series i, article *Music in France;* Henderson, *How Music Developed;* Parry, *The Evolution of the Art of Music;* Grove's *Dictionary,* articles *Opera, Schools.* For the individual composers: Grove's *Dictionary* and *Famous Composers and their Works* are usually full and judicious. More than enough on Spontini is given by Spitta in his Grove's *Dictionary* article. Meyerbeer has received more attention from the critics than any other French composer. Mr. Apthorp's detailed and very able article in *Musicians and Music Lovers* is especially recommended. The strong points in Meyerbeer's work are also well brought out by Mr. Hervey in *French Music in the Nineteenth Century.* The article in *Famous Composers,* series i, by Pougin, an authoritative French historian, is also favorable. Schumann's unqualified condemnation of Meyerbeer's art may be found in *Music and Musicians* (trans. by F. R. Ritter), series i, article *Meyerbeer's "Huguenots."* Wagner's much quoted characterization of Meyerbeer in *Opera and Drama* (Ellis' trans.),

although malignant, is very entertaining and contains a good deal of truth. The biographies of Wagner, especially that by Glasenapp-Ellis, give much space to Meyerbeer and his relation to Wagner. Wagner's recollections of Spontini (*Prose Works*, Ellis, vol. iii) and of Auber (vol. v) are interesting.

For famous singers of the French stage see allusions and references in the preceding chapter of this book. The part played by Scribe, the celebrated playwright and librettist for Auber, Meyerbeer and Halévy, in the shaping of the grand opera must be recognized. There is an interesting chapter on him by Brander Matthews in *French Dramatists of the Nineteenth Century*.

Some of the most important works of the French writers of grand opera and opéra-comique in this period are published in vocal and piano score by Novello, Boosey and others. Plots will be found in the books by Upton and Annesley.

XXXVIII

RICHARD WAGNER, 1813–1883

LIST OF WORKS. — Dramatic: "Die Feen" (1833), first performed at Munich, 1888; "Das Liebesverbot" (1835–6), performed but once, at Magdeburg, 1836; "Rienzi" (1838–40), first performed at Dresden, 1842; "Der fliegende Holländer" (1841), first performed at Dresden, 1843; "Tannhäuser" (1844–5), first performed at Dresden, 1845; "Lohengrin" (1846–8), first performed at Weimar, 1850; "Das Rheingold" (part i of "Der Ring des Nibelungen"; 1853–4), first performed at Munich, 1869; "Die Walküre" (part ii of "Der Ring"; finished 1856), first performed at Munich, 1870; "Siegfried" (part iii of "Der Ring"; finished 1869), first performed at Bayreuth, 1876; "Die Götterdämmerung" (part iv of "Der Ring"; completed 1874), first performed at Bayreuth, 1876; "Tristan und Isolde" (completed 1859), first performed at Munich, 1865; "Die Meistersinger von Nürnberg" (completed 1867), first performed at Munich, 1868; "Parsifal" (completed 1882), first performed at Bayreuth, 1882.

Orchestral and choral works, the most important of which are the symphony in C, "Faust" overture, "Siegfried Idyll," "Kaiser" march and "Das Liebesmahl der Apostel" (for male chorus and orchestra); a few piano pieces and songs.

Prose works, German edition, ten volumes, English translation by William Ashton Ellis, eight volumes.

THERE is no other composer whose study involves so wide a range of inquiry as Richard Wagner. He was both composer and philosophic thinker, and the form and character of his dramas can be understood only in the light of the principles and motives which their author has himself expressed in his critical writings. The views which controlled him as a musical dramatist concern problems of music, poetry, ethics, history, sociology and politics, so that a comprehensive study of them would lead us into many of the leading intellectual movements of the nineteenth century.

Wagner not only professed to be a reformer of the opera, but also tried to show how dramatic art might be made the mirror of the forces that work for progress in human life, and at the same time contribute to the elevation of society through its convincing presentation of the loftiest ideals. He conceived the music drama to be the highest form of art, — a means by which man may be revealed to man as he is and as he may be. Wagner's musical works were created under the stimulus of this enthusiasm, and his critical writings were designed to make his purpose apparent to the world and to prepare the public properly to comprehend his works in their every detail. This recognition of Wagner's purpose is necessary to a proper understanding of the man and his life. Although his music and poetry must stand or fall, like all art work, by their own inherent quality as pure art, yet judgment cannot be justly

passed without taking, for the moment at least, the composer's own point of view, and comparing the product with the motive.

As respects the character of Wagner's works his aim was (1) to make the opera a serious and noble form of art, instead of a mere plaything or a means of producing temporary excitement; (2) to treat upon the stage subjects which had moral and intellectual as well as æsthetic value, and to create personages who could be recognized as genuine and representative, and (3) to raise poetry, music, action and scenery to the highest possible completeness and power, and to unite them all on equal terms for the production of a concentrated and immediate impression upon the emotion.

The important events of Wagner's life may be hastily sketched as follows: Born at Leipzig, May 22, 1813, the youngest of a family of seven children, a number of whom became actors and singers. His father dying in Richard's infancy, his mother soon after married Ludwig Geyer, a successful actor and singer and writer of comedies. Wagner's earliest experience was in the shadow of the theatre. His first inclinations were towards literature; his musical genius was slow in asserting itself, but an impulse once received he mastered musical science with extraordinary speed. His few months of study in counterpoint with Weinlig were of great value, but the greater part of his musical knowledge was acquired by practice under his own direction and the study of the orchestral works of the older masters. His chief musical influences were drawn from the opera performances under Weber at Dresden and

the orchestral concerts at the Leipzig Gewandhaus. He became familiar with the dramatic works of the Greeks, Shakspeare, Goethe and Schiller. His early orchestral and piano compositions may be called apprentice work. His first salaried position was at the Würzburg theatre as chorus master, where he wrote "Die Feen" (1833). He next became opera director at Magdeburg, where "Das Liebesverbot" was written. After a short stay at Königsberg, where he married Wilhelmine Planer, an actress, he was appointed opera director at Riga in 1837. Ill success and ambition drove him to Paris in 1839 in the hope of bringing out "Rienzi." His life in Paris was one of disillusion and extreme privation, from which he was rescued by an appointment as second director at the Royal Opera of Dresden. He remained in this position seven years. His plans for the improvement of the Dresden opera were constantly thwarted; "Tannhäuser" was unappreciated; "Lohengrin" could not obtain a performance; the natural development of his genius and the realization of his reform plans were made impossible. A supposed participation in the futile attempt at revolution in Saxony in 1849 (the exact facts in the matter are not yet established) drove Wagner into precipitate flight to avoid arrest and he took refuge in Switzerland. Here he spent thirteen distressful years, supported chiefly by an annuity from a certain Frau Wille, occasional gifts from Liszt and others, and meagre proceeds from performances of his operas. The creative work of his years of exile includes "Tristan und Isolde," "Das Rheingold," "Die Walküre," the first act of "Siegfried"

and a large part of his prose writings. His condemnation was revoked by the Saxon authorities and he returned to Germany in 1861. Disappointment continued and he was saved from apparent ruin by King Ludwig II. of Bavaria, who summoned him to Munich to continue his work under the royal bounty. In spite of the king's favor and the production of "Tristan und Isolde," "Die Meistersinger," "Das Rheingold" and "Die Walküre" a cabal of musicians and critics defeated the plan of founding a Wagner dramatic establishment at Munich, and arrangements were soon made for the building of a theatre at Bayreuth. The corner-stone was laid in 1873 and the work was completed in 1876 and dedicated by the first complete performance of "Der Ring des Nibelungen." The project for the establishment of a training school for actors and singers according to the new Wagnerian principles and for model performances of the masterpieces of German art was never fulfilled. Wagner married Cosima Liszt-von Bülow in 1870. "Parsifal" was produced at Bayreuth in 1882. Wagner died at Venice, February 13, 1883.

Wagner's life cannot, of course, be studied apart from the criticism of his works, but the standard biographies may be mentioned here. First in authority and bulk is the *Life of Richard Wagner* by Glasenapp, translated and enlarged by Wm. Ashton Ellis. It is still incomplete, four volumes having appeared (January, 1905). It is a mine of trustworthy information, and is clear and interesting in spite of the vast amount of detail. Finck's *Wagner and his Works*, 2 vols., although not so judicial as might be wished, is the work of an able scholar and brilliant writer. An admirable book for its size is Henderson's *Richard Wagner, his Life and his Dramas*. The beautifully illustrated *Life of Wagner*, by H. S. Chamberlain, gives much valuable information. Jullien's

Richard Wagner, his Life and Works, 2 vols., trans. by Florence Hall, is the work of a well-known French authority. The small works by Kobbé and Muncker are well written, but not especially necessary to the student. Praeger's *Wagner as I Knew him* has been discredited. All that is certainly known concerning Wagner's connection with the Dresden revolutionary agitation is given by Ellis, *1849: A Vindication.*

Among the numerous dictionary and magazine articles particular mention need be made only of the excellent article *Wagner* in Grove's *Dictionary*, and the chapter on Wagner in *Famous Composers and their Works.*

As sources of first-hand information important material was contributed by Wagner's own pen. There is a brief *Autobiographical Sketch* in *Prose Works* (Ellis), vol. i, extending to the year 1842, and an elaborate account of the development of his art and theories in *A Communication to my Friends*, 1851, *Prose Works* (Ellis), vol. i. Of the highest interest and value are the *Correspondence of Wagner and Liszt*, 2 vols., trans. by Hueffer; *Letters of Richard Wagner to his Dresden Friends: Uhlig, Fischer, and Heine*, trans. by Shedlock; *Wagner's Letters to Roeckel*, trans. by Sellar; *Wagner's Letters to Wesendonck et al.*, trans. by Ellis; *Wagner's Letters to Heckel*, trans. by Ellis; *Letters of Wagner to Mathilde Wesendonck*, trans. by Ellis.

Nothing is more remarkable in the annals of music than the expansion of Wagner's powers as composer and dramatist, leading to a complete transformation of style. From "Rienzi" to "Tristan und Isolde" the musical progress of a century would almost seem to be concentrated; in the latter work there is absolutely no suggestion of the former, they appear as if they might belong to two different composers as they certainly do to two different epochs. The real Wagner begins with "Der fliegende Holländer," for while this work is like a sketch, or a statue blocked out in the rough, and still showing the influence of the French and Italian schools, the effort is apparent to fuse the musical and dramatic ele-

ments together and unify the work by a single consistent dramatic conception. The study of Wagner's development may well begin with this opera. The goal for which Wagner was more or less consciously aiming is indicated already in his *Remarks on Performing "The Flying Dutchman"* (*Prose Works*, Ellis, vol. iii).

Wagner's discovery that in bringing the music of a drama under the direct shaping control of the poetry he must recast the traditional forms is the clue to "Tannhäuser," for in this work we see him for the first time capable of grappling with his problem. His song becomes vastly more varied, pliable and expressive, and he shows a strength in the handling of the orchestra which is very significant in view of future results. Poetically "Tannhäuser" is one of the most satisfactory of his works: it has dignity, unity, symmetry of plot, distinctness and consistency of characters and a vivid human interest sustained to the end. Three elements, not originally united in the sources from which Wagner drew, are skilfully combined, viz. the mediæval story of Venus, Tannhäuser and the pope's staff, the legend of the contest of the minstrels, and the character of Elizabeth of the Wartburg (St. Elizabeth of mediæval history). The ethical purport of the plan is unmistakable, although, as Wagner himself says, he had no intention of conveying a pious, sentimental lesson. "Tannhäuser" is, however, a transition work; there are musical "numbers" capable of detachment (Wolfram's invocation, Elizabeth's prayer, the pilgrims' choruses, the march, etc.), and there are passages, such as the duet between Tannhäuser and

Elizabeth in the second act, which in their conventional cut and orchestral thinness seem strangely reactionary. On the other hand in the renunciation of vocal display in the contest of the minstrels, and especially in Tannhäuser's narrative in the last act, we find the prophecy of the Wagner of the later dramas. The latter scene should be especially studied; it is mature Wagnerianism in embryo. In the study of this opera Wagner's *Remarks on the Performing of "Tannhäuser"* in the *Prose Works*, vol. iii (Ellis), are illuminating.

In "Lohengrin" is seen a still more consistent effort to merge and interpenetrate the poetic and musical factors; the conventional periodic structure is broken up, and the aria and recitative distinctions are thrown aside in the attainment of a continuous and entirely flexible musical current. The bridal chorus and an occasional emptiness in transition passages betray a vanishing survival of the old operatic habit. The musical invention is more sustained than in "Tannhäuser," the orchestration richer. The subject is more remote from human interest than in most of Wagner's works; the psychologic motive does not seem adequate to the catastrophe. The great popularity of "Lohengrin" is probably due to the tone of mediæval chivalric and religious mysticism, which is diffused throughout a large part of the work. In "Lohengrin" the use of "leading-motives" becomes more prominent. The prelude is highly original in conception and treatment.

It is interesting to note that "Der Ring des Nibelungen" was developed by Wagner out of the notion of a dramatic ballad on Siegfried's death. The text, there-

fore, was, we may say, composed backward and the music forward. This gradual expansion of a simple germ, and the growth of Wagner's mind with its hasty adoption of philosophic ideas from Feuerbach and Schopenhauer, not sufficiently thought out or assimilated, the number of years, with long interruptions, occupied with the work, — all will explain the dramatic confusions and inconsistencies which have made "Der Ring des Nibelungen" a stumbling-block to commentators. The large space given in a drama to elements that are altogether epic, the almost complete withdrawal of Wotan, the hero of the play, before the work is half over, the complete change in Siegfried's character and his pitiable failure to carry out the mission which the conception of the first part of the play lays upon him, the bewildering mixture of allegory and straightforward representation, are all due to the impossibility of clearly setting forth in dramatic form the modern problem of social restriction and individual freedom, by means of a literal presentation of the events in an ancient, crude nature myth. In individual scenes, however, Wagner rises to his highest pitch in this work; and in the power with which it expresses every shade of human emotion, in the consummate skill with which its author shapes, directs and develops his vast material, it is a masterpiece without parallel in the history of music.

"Tristan und Isolde" and "Die Meistersinger," on the other hand, are clear and simple. Poetically they are Wagner's most consistent and perfect works, admirably adapted to musical treatment. The second, classed by its author as comedy, is of the French "middle char-

acter," the humorous scenes are accessory to the serious meaning of the work, which may be called a plea for liberality and progress in art production and art judgment. In Hans Sachs, the hero of the piece, Wagner has created one of the most poetic and attractive characters in modern opera.

"Tristan und Isolde" is simply a tragedy of love. In sheer luxury of tone, amazing variety in playing upon a single theme and in the sublimity of the expression of passion Wagner in this work not only surpasses all other dramatic composers, but even rises above himself. In "Tristan" his reform theories of musical and poetic amalgamation are carried out to the furthest possible completeness. There is not a single word repetition; there is not the slightest concession to traditional operatic structure.

"Parsifal," like "Der Ring" and "Lohengrin," is an allegory, and shares the weaknesses of allegory, especially when put into dramatic form. The curious blend of religious mysticism and sensuousness has given rise to the most contradictory estimates of this work. Some look upon it as an act of worship, and the purest modern portrayal of the essential principle in Christianity; to others it is morbid and sensual, corrupt in its conception and degrading in its effect. Musically there is a slight falling off in "Parsifal" as compared with its predecessors; there is less spontaneity, less impression of endless resource in development of themes. Its panoramas are the most beautiful in the history of the modern stage, and to them the overpowering effect of the work is largely due.

The stories of Wagner's plots have been told over and over with wholly needless repetition, in every conceivable manner, from the coolly analytic to the rhapsodical. There is even a "Wagner for Infants." We also have a multitude of "interpretations," from the sane and philosophic to the sentimental and ecstatic. The amount and diversity of the Wagner literature are bewildering; the books and pamphlets in the various languages on Wagner and his teachings perhaps equal in number those on all the other nineteenth-century composers combined. The student will find difficulty in keeping his head clear. The simplest statements should be read first, and here we may recommend for the beginning of Wagner study, Lavignac's *The Music Dramas of Richard Wagner* and Henderson's *Richard Wagner*. Fuller accounts in the larger works of Finck, Chamberlain and Jullien, mentioned above. The profuse work of Glasenapp and Ellis is the final resort for the most minute facts connected with the conception and working out of Wagner's plays. As a study of the sources from which Wagner drew his plots and characters, Miss Weston's *Legends of the Wagner Drama* is of the highest value. See also Dippold's books, *The Great Epics of Mediæval Germany* and *Wagner's Poem: "The Ring of the Nibelung."* Wagner's own statement of his intentions and the circumstances under which his works were constructed may be found in his *Prose Works* and *Letters*.

Wagner's religious, ethical, social and political ideas are often passed over by commentators and biographers. They are involved, however, in a complete study of the Wagner question. Whether Wagner really contributed anything to the solution of the great problems of life which agitate the present age is a disputed question. For an emphatic affirmative see Chamberlain, *Richard Wagner;* for an equally emphatic negative, Newman, *A Study of Wagner*. The second of these two is, in the opinion of the present writer, the ablest book on Wagner in the English language. The author is competent to discuss every phase of the difficult questions involved in the subject. While denying that Wagner had a philosophic mind at all, he unites with his most ardent admirers in the assertion of his unparalleled musical gifts. As a criticism of the dramatic structure of Wagner's operas, the book is also of high value. G. Bernard Shaw's *The Perfect Wagnerite*, which must be read with some qualification, is brilliant and suggestive.

The texts of Wagner's dramas have been translated into English,

and all after "Lohengrin" are published in separate volumes. The versions of H. & F. Corder leave much to be desired; the attempts to preserve the alliteration in "The Ring of the Nibelung," for example, lead to almost grotesque results. Forman's translations of "Der Ring," "Tristan" and "Parsifal" are of a far higher order.

A brief summary of the subjects involved in the analytic study of Wagner's works is all that properly comes within the scope of this volume. The student will use this outline as a guide in the study of Wagner's musical works, and in the reading of the Wagner commentaries. Wagner's abstruse speculations on "the birth of the art-work out of necessity," "the Folk as the community of all who feel a common and collective want," "turning the Willed-not into the Non-existing," "the inner man finding direct communication only through tone-speech," the nature of this convincing tone-speech, music as "the bearing power and poetry the begetting," the disintegration and therefore decadence of the composite art of the Greeks, the relative values of alliteration and end-rhyme, man in the myth, the "error" of the state, regeneration through love, etc., may be of interest to those who enjoy wandering in such cloudy regions, made all the more shifty by Wagner's peculiar philosophic jargon, and they have a bearing upon the study of Wagner the man. But these things have little to do with the enjoyment and appreciation of Wagner's dramas as creations of dramatic and musical art. The first study at least must be simply an examination of the construction and development of these works and the technical methods employed.

Wagner proclaimed himself a reformer of the opera and

the creator of a new art construction, the lyric drama. Why was reform necessary? What was the thing to be reformed? The answer is be found in the history of the Italian, French and German opera, as indicated in preceding chapters of this book. The radical error in the opera, as Wagner sums it up in his *Oper und Drama*, is that whereas the dramatic element should be the *end* and the musical element the *means*, in the opera the musical effect was always the end and the drama the means. Wagner conceived himself a poet first and musician second. It is understood, of course, that Wagner was himself the author of all his texts. Granting that Wagner's texts and characters are superior to those of all other opera writers, was he not after all first and foremost a musician? Do we not hear his works for the sake of their music primarily? Does he ever really subordinate music to verse except occasionally, as in some of the monologues, which are by general consent the most uninteresting passages in his works?

That there is, however, a greater unity among music, verse, action and scenery than in the operas of any other previous writer must be granted at once, and the first question should be in regard to this unity and how it is effected. We must bear in mind that from this point in the chapter to the end reference is only to Wagner's mature style, as found in "Der Ring," "Tristan," "Die Meistersinger" and "Parsifal."

The attempt to merge poetic form and musical form, poetic rhythm and musical rhythm, produces a kind of melody that is, if not absolutely original, a complete logical development of a style of "continuous music"

already found among previous composers, as for example with Weber in "Euryanthe." The instinct of composers has always been towards a loosening of strict periodic form and a freely flowing composition in highly emotional situations (cf. the final scene between Don Giovanni and the statue in Mozart's opera). In conventional opera forms the rhythmic laws are essentially those of absolute music; Wagner directs his persistent attack upon the aria as an outcome of the dance, and as utterly inadequate to true dramatic expression. With Wagner the melody is "composed poetically." The effect upon melody of this renunciation of the traditional laws of musical form is shown upon every page of Wagner's later scores. We find a prevailing declamatory character, accompanied recitative raised to its highest power, absence of vocal ornamentation, avoidance of complete cadences, exclusion of set forms of tune, fusion of the recitative and melodic styles, persistent modulation. There is nothing to prevent an instant change of key or rhythm at any point; the music reflects the slightest shift of movement, mood and situation upon the stage. This is Wagner's "endless melody," running sometimes through a whole act without a break, at times rising into the most impassioned strains of regulated tunefulness, again sinking to a monotonous intoning; a musical current without form in the established sense, but still highly organized on the basis of the poetic movement, completely pliant to the composer's will, expressive to the minutest detail. There is never any pause in the action to enable the singer to deliver a vocal "number"; he merges his own personality in the

scene of which he is only one of several elements. The text, it will be observed, is not contrived to allow opportunity for set musical forms; hence a more uniform diction and a more regular and steadily progressing dramatic movement. The form of the whole is poetic, not musical, form.

The tendency in later opera history to expand the power of expression that lies in the orchestra and to lead it into the heart of the situation and the text — a development inevitable in view of the progress of symphonic music — reached its climax with Wagner. That he entirely subordinated the voice to the orchestra is asserted by some and denied by others. He certainly enhanced the function of the orchestra beyond all precedent. The leading melodies are not in the voice part but in the instrumental; the voice melody is woven into the orchestral texture, obligato fashion; it may be below or upon the surface of the concurrent sound. The orchestra's function is twofold, — to render emotion and to depict situation and movement. Wagner does not so much attempt to suggest individual temperaments as fundamental passions and motives in all their oscillations. For example, it is not Tristan or Isolde as a distinct personality that he strives to depict, but *love* as a quality, ebbing and flowing under various conditions. As a "musical scene-painter" Wagner's supremacy is not denied even by his adversaries; in reinforcing the effect of a striking situation or picture by the orchestra he stands alone among opera composers. His resources of melody, harmony and tone color are always completely adequate; his audacity in bringing upon the stage

the tremendous catastrophes and gigantic personalities of the Norse myth is fully justified by his boundless command of every orchestral resource. Take the final scenes in "Das Rheingold," "Die Walküre," "Die Götterdämmerung" as cases in point. His climax never fails; musical effects accumulate until the primal forces of nature seem to have taken voice. And such music is not simply sensational and panoramic; it is upon the significance of these scenes, the emotion with which they are surveyed, that the composer's thought is fixed.

Great as these triumphs are, Wagner really rises to his climax as an orchestral composer in the portrayal of feeling. The love avowals in the second act of "Tristan und Isolde" and the anguish of Amfortas in "Parsifal," for example, have no parallels in the works of other composers.

Wagner also uses the orchestra in a novel way to keep the thought and imagery in motion before the spectator's mind when the scenes are shifted and the stage shrouded, as in the transition from the first to the second act in "Das Rheingold," and from the prologue to the first scene of "Die Götterdämmerung."

The mutual relations of music, verse and action in the Wagnerian scheme are also established in a mechanical and systematic manner by the use of what are known as "leading-motives" (Leitmotive). A dramatic plot contains certain personal and impersonal elements, — acting personages, inanimate objects that furnish occasion or means of action (such as the caskets in "The Merchant of Venice," the sword in "Siegfried"), controlling emotions (love, anger, ambition, etc.), abstract

principles (such as justice, freedom) and so on. These dramatic elements may be called the dramatic motives. In Wagner's dramas all these dramatic motives have each a counterpart in a peculiar musical phrase, which at its first appearance is associated with the poetic motive, and reappears whenever the idea is given by words, or appears before the eye, or when for any reason it is desirable to suggest the idea to the hearer's mind. These leading-motives often have an obvious appropriateness to the related object or conception (e. g. motive of Loge in "Das Rheingold"), often the association is arbitrary (e. g. motive of the ring). These motives are in the great majority of cases given by the orchestra, rarely by voices. In Wagner's later works the whole texture of the score is composed of developments, reiterations and combinations of leading-motives. So far as suggesting a former idea by repeating a characteristic melody is concerned, the device is not original with Wagner. It is prominent in Weber's "Der Freischütz," suggested even in Mozart. Wagner was the first to make the leading-motive the whole basis of his musical structure. The gist of the whole matter is, however, that these phrases are not always exactly the same; when the relations of their poetic counterparts are altered they also change in harmony, tempo, rhythm or even in some of their notes. The affinity between two ideas may be suggested by a resemblance of their leading-motives. Motives are combined to express association of ideas, are broken off to indicate interruption or destruction, they are used for warning, consolation, recollection, prediction, etc. In each of Wagner's greater

works there is a predominant leading-motive which is connected with the central dramatic factor (e. g. the ring in "Der Ring des Nibelungen," the Holy Grail in "Parsifal").

It must not be supposed that Wagner uses leading-motives merely to tell the audience what to see with their mental eyes, as though the orchestral score were a sort of picture book. The Wagner analysis books are responsible for this defective notion, — they give names to the leading-motives which are in most cases merely fanciful, not thought of by Wagner. His especial aim was to give his music, otherwise vague and formless, a cohesion and organic plan, as a symphony writer builds up his work upon the development of leading themes. There is a close analogy here, Wagner simply using his motives in such a way that the music is tied to the words and action instead of bringing in the motives at random. In fact he distinctly announces that his music is the Beethovenian music developed, expanded and applied to dramatic purposes.

In Wagner's works, therefore, the orchestra is a mirror which reflects everything that goes on upon the stage, — every change in scenery, every gesture, has its orchestral response. In this taking up of the action and poetry and carrying them over to the listener's emotion he relies not only upon melody, harmony and rhythm, but distinctively, as an advanced modern, upon tone color, in the use of which he is one of the greatest of the masters of his art.

The student of harmony will find endless interest in Wagner's music. Steadily increasing in complexity,

we find in his later works ("Die Meistersinger" may be particularly cited) an unsurpassed mastery in free contrapuntal handling. Strange and bewildering combinations often result, impossible to classify; but where the case requires the harmony is simple, long passages even being found in which there is no change of tonality. Such passages, however, are comparatively rare.

Wagner's works offer the most beautiful tableaux that the history of the stage can show. He employed all the acquired skill of the scene painter and stage carpenter and machinist, and also demanded much that was novel. The scene in the Grail castle in "Parsifal," the mountain and forest scenes in "Der Ring," have no parallels for beauty and similitude. Wagner almost revolutionized the art of stage mounting. Many devices for producing illusion are remarkable for cleverness. Others are in the very nature of the case unsuccessful, as for example the flight of the valkyrs through the clouds, the immolation of Brynhilde, the forest bird in "Siegfried." Scenic brilliancy with Wagner is, however, not an end in itself but a means. It is not merely decorative, it gives to the actors their natural environment, it brings to the eye an impression in harmony with that conveyed by words, action and music. So with all accessories; no other writer for the stage ever exercised so rigid a scrutiny over every detail of costume, decoration and mechanism. The impression upon the eye was to him no less a matter of concern than that upon the ear, and in the union of these impressions there must never be the slightest friction or divergence.

As drill master and conductor Wagner was no less an adept and a law-giver to the whole modern school. His critical writings abound in complaints of the incapacity of opera singers to grasp the histrionic demands of the true lyric drama. The radical change that has come over the conception of the singer-actor's function and the methods of performance upon the German stage, and to a large extent upon the French and even the Italian, is mainly due to his teaching. In his essay *On the Performing of "Tannhäuser"* (*Prose Works*, vol. iii) will be found the credo of the new school. The great symphony conductors of the present day are also the disciples of Wagner. (See his essay *On Conducting.*)

In the latest developments of the art of orchestration Wagner is one of the leaders and masters. The service he demanded of the orchestra required an enlargement of its powers. In his treatment of the orchestra for dramatic purposes he built on Weber and Meyerbeer, drawing many useful hints from Berlioz. For technical illustrations of his methods of obtaining tone color for the purposes of description and expression the student is referred to the text books. Certain broad features which have to do with the general expansion of orchestral writing may be indicated here. For example, he often divides the strings into many parts; the wind instruments are grouped, not in pairs, as in the classic orchestra, but almost always in threes or fours (three flutes, two oboes and an English horn, addition of the bass clarinet), in order that full harmonies may be obtained with instruments of one tone color, attaining also greater sonority and firmness; the brass instruments are in-

creased in number, — six or eight horns, four trombones; a complete family of tubas appears; the trumpets are reinforced by the bass trumpet. It may be said that his orchestra is composed of little orchestras containing instruments of the same timbre; in uniting, contrasting, dividing, in novel combinations his ingenuity is exhaustless. Instruments not commonly used in the orchestra are added for necessary effects of illustration, — his six harps are famous in operatic annals. He employs the percussive instruments — kettle and bass drums, cymbals, triangle — with moderation. It is not only a new orchestra that appears in Wagner's scores, but unheard-of powers are discovered in the old instruments, and an unexampled virtuosity is presupposed on the part of the players.

All of Wagner's operas, beginning with "Der fliegende Holländer," are published in vocal score, piano accompaniment, English and German texts, by Schott and by Schirmer (the latter's edition preferred). The orchestral scores are expensive. Schirmer publishes the full scores of "Der Ring" and "Parsifal" in octavo size at a proportionally reduced cost. Wolgozen's guides through the music of "Der Ring," "Tristan und Isolde" and "Parsifal" (thematic analyses with the leading-motives in notation) have been translated into English and are indispensable. For "Die Meistersinger," analysis by Heintz. For "Parsifal," Aldrich, *A Guide to "Parsifal";* Kufferath, *The "Parsifal" of Richard Wagner.* Among the commentaries Wagner's own exposition of his theories and methods takes the foremost place. The most voluminous and complete is *Opera and Drama*, forming vol. ii of the *Prose Works* (Ellis, tr.). Among the more condensed and clearer expositions are *The Music of the Future* (vol. iii), *The Art Work of the Future* (vol. i), *A Communication to my Friends* (vol. i). Among other essays of particular interest are *Judaism in Music* (vol. iii), *Preface to the "Ring" Poem* (vol. iii), *Art and Revolution* (vol. i), *A German Musician in Paris* (vol. vii), *Beethoven* (vol. v), *On Conducting*

(vol. iv), *A Music School for Munich* (vol. iv). A good selection has been made and translated by Burlingame, *Art Life and Theories of Richard Wagner.*

Great care should be exercised in the selection of Wagner reading. The literature is very voluminous, and much of it is superficial and second-hand. No better beginning could be made than with Lavignac, *The Music Dramas of Richard Wagner.* Among the more concentrated discussions, especially to be recommended, are Henderson, *Richard Wagner, his Life and Dramas;* Krehbiel, *Studies in the Wagnerian Drama;* Henderson, *Preludes and Studies;* Grove's *Dictionary*, article *Wagner;* *Famous Composers and their Works*, series i, article *Wagner;* Hadow, *Studies in Modern Music*, vol. i; Parry, *The Evolution of the Art of Music.* For disparaging criticism of "Parsifal," Huneker, *Overtones*, and Henderson, *Modern Musical Drift.* Among the larger works, Finck, *Wagner and his Works;* Glasenapp-Ellis, *Life of Richard Wagner;* Newman, *A Study of Wagner.* For Wagner's orchestration, Henderson, *The Orchestra and Orchestral Music.* For Wagner's scenery, see an excellent illustrated article by Apthorp in *Scribner's Magazine*, November, 1887. Also Burlingame, *Art Life and Theories of Richard Wagner: The Opera-house at Bayreuth.* The biographies also contain descriptions.

Hostile criticism of Wagner's theories and style: Gurney, *The Power of Sound*, chap. 22; Statham, *My Thoughts on Music and Musicians: Richard Wagner.* The most violent attack is by Nordau in *Degeneration.* Nietzsche's famous diatribe, *The Case of Wagner*, has been Englished. A very lively impression of the bitterness of the conflict over Wagner's works at their first appearance can be obtained from the quotations of hostile critics given by Finck in *Wagner and his Works.* The student should be familiar with the objections to Wagner's method that have been raised.

The supreme greatness of Wagner's musical genius is now almost universally recognized. The question that remains concerns the value of his musical style and method as a model for other composers. It may safely be said that imitation of Wagner can only lead to failure. His genius was equal to his problems, but no

other may safely wield the thunderbolts of Jove. He has not formed a school; it is generally felt that Wagner's was a mind altogether exceptional, and that his theories in their details, as he carried them out, are not of universal validity. Nevertheless his works, both dramatic and literary, are an inexhaustible storehouse of instruction and suggestion to composers, whatever may be the methods and tendencies of the future. Speaking in the broadest sense, Wagner's conception of the mutual relations of music, poetry and action will henceforth remain the basis of the opera.

XXXIX

RECENT MUSIC IN GERMANY AND AUSTRIA

THE most conspicuous German composer, next to Wagner, in the last half of the nineteenth century, is JOHANNES BRAHMS (1833–1897). He was born at Hamburg, made a public appearance as pianist at the age of fourteen, went on a concert tour with the Hungarian violinist, Ramenyi, in 1853, when his compositions attracted the attention of Liszt and Schumann, the latter hailing him as a genius in the now famous newspaper article entitled "New Paths." From 1854 to 1857 he was director of music at the princely court of Detmold. Several changes of residence followed until finally he made Vienna his headquarters. His European reputation was established by the production of "A German Requiem" (1867). He lived essentially the quiet life of a scholarly composer. His concert tours were few. As a pianist his style is usually described as hard and dry. His compositions cover the field of modern practice with the exception of the opera. He may be called equally eminent in all the classes — symphony, chamber, choral, piano and song composition — which he cultivated.

The first fact to be noted in the case of Brahms is that he stood in pronounced opposition to the ruling tendencies of the time as represented by Wagner and the ultra-romanticists in orchestral music. He wrote no

operas; his instrumental works are without titles or poetic suggestions. Brahms, therefore, appeared as the champion of the classic idea of absolute music at a time when the opinion of a large section of the musical world was running strongly in the opposite direction. Around Brahms also, as well as around Wagner, a critical conflict has raged; and æsthetic theories and prejudices have interfered with the calm estimate of his work. It is apparent, therefore, that he must be judged in accordance with the tests that apply to the particular order of music which he deliberately chose.

Brahms may be called a reflective rather than a naïve or spontaneous composer. He was not prolific; his works are wrought with the greatest care, and elaborated with a profound knowledge of musical science. The gravity and complexity of his music have always stood in the way of what is called popularity. After his Op. 10 his style did not materially change. The Op. 10, a set of ballads for the piano, is the only work in which he showed any inclination to follow the poetic or programme school. He remained ever after a disciple of the classic masters in form and technic. He has been called an imitator of Schumann in general mould and structure, but the resemblances between the two men are superficial.

Brahms rarely sought for elegance, delicacy or sprightliness; the bright and taking tunefulness, which we find in the South German masters, and even in Schumann, is exceptional in Brahms. His style is sonorous, broad, sometimes gloomy and hollow, at others vehement and splendid, generally very intricate in harmony and rhythm, sometimes dull and unattractive, always ingen-

ious, if not always persuasive. That he was a consummate master of form no one disputes, neither is his original inventive power denied. The discussion turns upon the beauty and the emotional appeal of his ideas. To some he is utterly unsympathetic. The love of his music is a matter of temperament, and it is probable, therefore, that Brahmsites and anti-Brahmsites will always live to misunderstand and flout each other.

Brahms' piano works do not figure largely in recital programmes, but they are full of interesting matter for the student. Their difficulties are perhaps in excess of their "taking" properties. Their number is not large. They range in dimensions from the short caprices, fantasies and intermezzos to the sets of variations, sonatas and concertos. In concerted chamber works the piano is prominent. The very popular Hungarian dances for piano, four hands, are constructed on native Hungarian tunes. The comparison between these pieces and Liszt's Hungarian rhapsodies is interesting. Brahms had always a strong fondness for dance music, due probably to his highly pronounced sense of rhythm. The same side of his nature is seen in the beautiful "Liebeslieder" waltzes for four voices and piano four hands.

Brahms' piano style is usually the free polyphonic, more open than Schumann's. He continues the tendency in piano music to the development of the left hand. His rhythm is often very complex and difficult to solve. He has an inveterate fondness for syncopations, cross rhythms and sudden metrical changes. His tone effects are massive, often lacking resonance. He loves combinations of octaves and thirds and octaves

and fifths, carrying thick harmonies far down into the bass, producing gloomy and drab effects of color. The extraordinary spread of his harmonies and daring skips, combined with his polyphonic intricacy, makes his piano works very difficult to play. In musical merit they do not greatly differ. His Handel and Paganini variations are frequently played by performers of the highest rank, for their immense difficulties are of a very effective kind.

Brahms cultivated the song with an unflagging affection. His solo songs with piano accompaniment number about two hundred, sixty or more of which are in folk-song style. To some critics his songs are of the first order, others disparage them. He follows the method of Schumann in giving about equal importance to voice and piano part. That he is not one of the great melodists is apparent; although many of his songs possess melodies of haunting beauty. The accompaniment is very rich. The sentiment of the verse is always deeply felt and the writer's literary taste in selection of poems is unimpeachable. Simplicity and daintiness that seem hardly characteristic are often found (e. g. the beloved "Wiegenlied"). He does not reach the depth of pathos which Schubert often sounded; he gives an inspiring portrayal of the joy of life in a style always dignified and noble.

Brahms' most famous work is "Ein deutsches Requiem" for chorus and orchestra. It is not a requiem mass; it is rather a cantata, the words, chosen from the Bible and forming a sort of funeral ode, setting forth the brevity of life and the hope of immortality. It is a work of the most solemn and imposing character, containing Brahms'

most attractive qualities as well as those most frequently attacked. The second number is perhaps the most original and impressive part of the work.

Other choral compositions that have found favor with singing societies are the "Schicksalslied," the "Triumphlied" (written to celebrate the victory of Germany over France in 1870–71) and "Nänie." Other choral works are motets, songs for male, female and mixed choruses, etc.

A strong series of chamber works — including string quartets, piano trios, quartets and quintets, clarinet quintet, etc. — leads up to his four symphonies, which may be considered in many respects the crown of his career. They have no titles; they are based on the Beethoven style, as found in the fifth and seventh symphonies. The only change in form is the substitution of a quiet allegretto for the scherzo in the first and third symphonies. The third movement of the second symphony may be called a modernized minuet; the third movement of the fourth is an allegro in two-four time. Each symphony has its individuality; the second is lighter, more tuneful and vivacious than the others, and is evidently the most popular. In the fourth the composer's learning is more consciously displayed; the work as a whole has not held so permanent an interest as the others. His mastery of the larger forms and of thematic development on classic principles is convincingly shown in these symphonies. His harmony, for example, in such movements as the second of the second symphony, has almost the weight of Bach. His orchestration lacks the brightness and glow of the modern school; there is often

a thickness, even muddiness. Of his profound knowledge of orchestration there is no question; he is a master in his own vein, but he cares less than the later writers in general for sensuous beauty of tone color as an end in itself.

Brahms has already a place in solid critical discussion. Friendly and highly competent studies may be found in Mason, *From Grieg to Brahms;* Hadow, *Studies in Modern Music; Studies in Music*, ed. by Gray (essay by Spitta); *Famous Composers and their Works*, series i. See also Deiters, *Johannes Brahms;* Maitland, *Masters of German Music.* There is a very intelligent, on the whole unfavorable, criticism by Weingartner, *The Symphony since Beethoven.*[1] There is a thorough and able analysis of Brahms' piano music by Huneker, in *Mezzotints in Modern Music: The Music of the Future.*

No other recent German composer looms so prominently as Brahms until we reach Richard Strauss. Especially conspicuous are Max Bruch and Josef Rheinberger. They have not pushed out into new paths, but have done work that has given them honor in all countries. Max Bruch (1838–), born at Cologne, was very precocious as a composer. He is romantic in temperament, but in education an offshoot of the conservative Leipzig school. Although he has written music in every modern form, he is best known to the world by his cantatas for solos, chorus and orchestra, and his compositions for the violin. He is dear to promoters of musical festivals, for his cantatas, without being of the highest grade of difficulty, are solid in musicianship, very melodious, richly orchestrated and attractive in poetic subject and treatment. The list of cantatas includes "Odysseus" (probably the finest),

[1] Weingartner has since modified this judgment.

"Achilleus," "Frithjof," "Arminius," "Schön Ellen" and "Das Lied der Glocke" (Schiller).

Bruch's violin concerto in G minor, Op. 26, shares the favor of the concertos of Beethoven and Mendelssohn, and is not unworthy of the comparison. Hardly less if at all inferior are the two concertos in D minor, Op. 44 and 58, the romance, Op. 42, and the "Scotch fantasie," Op. 46. There is a notable fantasie on Jewish melodies, "Kol Nidrei," for 'cello and orchestra. Bruch has consummate knowledge of the nature of the violin, and his works for this instrument have a breadth and sweep of melody, a vigor of rhythm, and a passionate fire which make them the delight of violin players and violin lovers.

Josef Rheinberger (1838–1902) was one of the most solid musicians of his time, highly esteemed by musical scholars, eminent as a teacher of composition, as well as composer. His home during the greater part of his career was Munich. Brought up in the traditions of the classic school, he did not keep himself aloof from the romantic currents of the time, showing his romanticism not only in ballads and cantatas, but also in orchestral works with titles. The most important of the latter is the symphony "Wallenstein," founded on Schiller's tragedy. Rheinberger is distinguished as a composer for the Catholic church and especially as a writer for the organ. He has written thirteen masses, besides motets and hymns, all of which have the true ecclesiastical reserve without pedantic dryness. His numerous organ compositions — sonatas, concertos, etc. — which contain a wealth of ideas perfectly suited to the

nature of the instrument, are developed with masterly musicianship, based on the best German traditions of organ music and yet not disdaining the new discoveries in technic and style. His music in all departments is of expert workmanship, yet full of individual character.

The Austrian ANTON BRUCKNER (1824–1896) assumed to carry the Wagnerian style and the Wagnerian orchestration into symphony and church composition, producing works imposing in dimensions, highly elaborated in harmony and counterpoint, but whose pretension is far in excess of their sheer musical value. At one time held up by a Vienna coterie as a rival of Brahms, his vogue has declined. He wrote eight symphonies (a ninth being left unfinished), three masses, a *Te Deum* and the One Hundred and Fiftieth Psalm for solos, chorus and orchestra and many smaller church works.

JOSEPH JOACHIM RAFF (1822–1882), a composer gifted with a very prolific invention, was at one time in great favor with the public, but in spite of many excellent qualities, his charm has not proved to be solidly based, and his works are falling into neglect. Partly on account of a fatal gift of fluency, still more perhaps on account of poverty, he published a large amount of ephemeral salon music, the influence of which can be seen even in his more serious compositions. He is most favorably known by one or two symphonies of the programme school, in which he shows himself a disciple of Liszt, whose friend and secretary he was at Weimar. The most esteemed of these symphonies are the "Leonore" (based on Bürger's famous ballad) and the "Im Walde" symphony.

The central figure in musical Germany to-day is Richard Strauss (1864–), whose huge and in every way extraordinary orchestral works have set the art world agog with wonder, and precipitated a critical controversy but little less violent than the Wagner war. Although he is the man who has driven the programme method to its furthest consequences, he began his life as composer with sober pieces for orchestra and chamber instruments which were without titles and loyal to the classic traditions. Going to Meiningen as orchestral conductor in 1885, he became converted to the principles of representative orchestral music, which he has followed ever since. He has written successful operas, "Guntram," "Salome," a violin concerto, a violin sonata, piano pieces and a large number of very characteristic and deeply expressive songs. The works that have given him his unique position in the world's regard are his symphonic poems, "Macbeth" (1887), "Don Juan" (1888), "Tod und Verklärung" (1889), "Also sprach Zarathustra" (1895), "Till Eulenspiegel's lustige Streiche" (1895), "Don Quixote" (1898), "Ein Heldenleben" (1899) and the "Symphonia Domestica" (1904). "Don Juan" is a musical paraphrase of Lenau's poem of that title. "Tod und Verklärung" is a portrayal of the last moments of a departing soul, as it reviews the struggles, victories and defeats of its past life. "Also sprach Zarathustra" is a musical paraphrase of Nietzsche's philosophic rhapsody of that title. "I did not intend to write philosophic music," says Mr. Strauss, "nor to portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race

from its origin through the various phases of development (religious as well as scientific) up to Nietzsche's idea of the Uebermensch, the Beyond-Man of Goethe" (quoted by Henderson in *Modern Musical Drift*). The exploits and fate of the old German popular hero, Till Eulenspiegel — knave, libertine and merry good fellow — are displayed with fantastic realism in "Till Eulenspiegel's lustige Streiche." "Don Quixote" is a musical summary, in the guise of theme and variations, of the crackbrained ambitions and fantastic adventures of Cervantes' hero, with his squire Sancho Panza. There is the battle with the windmills, dialogues of knight and squire, the meeting with Dulcinea, the conflict with the two magicians, the combat with the Knight of the Silver Moon, etc. "Ein Heldenleben," the most grandiose of Strauss' works, is in six parts, representing the Hero, the Hero's Antagonists, the Hero's Consort, the Hero's Battlefield, the Hero's Work of Peace, the Hero's Retirement from Worldly Life and Strife and Ultimate Perfection. The cacophonous fury of the fourth part seems to have frightened the critics into a dazed condition. Strauss shrinks from no consequences of his theory; he is as consistent in his description of the noises of a flock of sheep in "Don Quixote," the death rattle in "Tod und Verklärung" and the deafening tumult of a battlefield in "Ein Heldenleben" as he is in the idealization of the aspirations and victories of the soul in "Also sprach Zarathustra" and "Tod und Verklärung." His works are condensed and detailed dramas, novels, philosophic schemes without words or action. From the grovelling and ugly to the

serene and sublime, from wit and irony to passion and beatific vision, Strauss ranges with boldest literalism and consuming ardor. Whatever may be said of the truth or falsehood of his method and his powers of abstract melodic invention, no other composer has made the instruments, both singly and in combination, more pliant to his will, or handled the free modern counterpoint with more amazing results. The symphonic poems of Strauss seem to force all the powers of modern musical symbolism to their utmost limit. So precise and realistic are Strauss' effects, particularly in the delineation of the grotesque and humorous and even the ugly, so audacious is he in his treatment of form, so prodigiously clever in contrapuntal manipulation, that some enthusiastic admirers proclaim him the creator of a new art, the man who is to succeed Wagner in leading music into new regions of expression. Others see in him only a consummate technician with no really new ideas to give to the world, asserting that his defiance of order and moderation, his vast complexity without true musical imagination, will only ensure reaction toward simplicity. "His master-works are architectural marvels. In structure, in rhythmical complexity, in striking harmonies, ugly, bold, dissonantal, his symphonic poems are without parallel. This learning, this titanic brush-work on vast and sombre canvases, are never for music's sake: indeed one may ask if it is really music and not a new hybrid art. It is always intended to mean something, say something, paint someone's soul; it is a half-mad attempt to make music articulate. Whatever else he has done Strauss

has unquestionably enlarged the territory of instrumental music, and dowered with new and amazing eloquence the vast orchestral host. But tonality, stereotyped forms, thematic utterance, rhythmic life itself, are all thrown at us in a kaleidoscopic whirl" (J. G. Huneker in *Famous Composers and their Works*, series ii).

"Richard Strauss, standing upon the vantage ground made for him by Berlioz, Liszt and Wagner, has evidently tried to carry the direct expression of the orchestra to a higher plane by utilizing the best elements of their work. He has sought to make the orchestra tell stories, but he has not made the error of supposing that he could ignore the fundamental principles of musical form which constituted the ground plan of the old symphony. He has utilized themes with definite meanings attached to them, as Wagner did, without confining himself to two, as the older writers did, and as Liszt did in most of his works. He has returned in his later compositions to the fashion of clearly separated movements, while he has made them pass before the hearer without pauses between any two of them. He has developed his themes according to the principles laid down by the symphonic masters, and has striven to enforce their meaning with all the effects of orchestral color. And withal he has endeavored to compose only music with a purpose, never music for its own sake. In short, Strauss has shown that the principles of musical form which the earlier writers painfully evolved out of their attempts to produce nothing beyond musical beauty, not only can be, but must be, utilized by the composer who cares nothing whatever about musical beauty, and

who aims only at making music a means of expression" (W. J. Henderson, *Modern Musical Drift*: *Richard Strauss*).

These principles, asserted by Strauss in his symphonic poems, are a plump denial of the position, assumed as self-evident by the older æsthetics, that music by itself alone has no power of definite portrayal, but at the most can only symbolize the fundamental soul states, general moods such as joy, grief, hope, triumph, dejection, etc., never the events that produce them or the conditions, external or internal, by which they are induced. The whole history of instrumental music in the last three-quarters of the nineteenth century is a protest against the finality of this position, and the music of Strauss is the last word of this protest. If his compositions are finally accepted as the expression of an ideal that is eternally valid, then, as the disciples of Strauss maintain, a new field for musical art is open, and the problems and tendencies of the twentieth century once for all proclaimed.

Controversial literature upon Richard Strauss has begun to accumulate. Very able and enlightening contributions to the discussion may be found in Ernest Newman's article in the *Fortnightly Review*, January, 1903; Huneker, *Overtones*, *A Book of Temperaments;* and Henderson, *Modern Musical Drift.* The two books last mentioned are of high value, and should be read by all who wish to understand the meaning of the most pronounced musical tendencies of the present day. A conservative opinion on Strauss is that of the celebrated conductor, Felix Weingartner, in *The Symphony since Beethoven.* The brilliant article by Huneker in *Famous Composers and their Works*, series ii, should also be read. A biography of Strauss and condensed descriptions of his chief works are given by Huneker in *Overtones.* Mr. Henderson in

Modern Musical Drift, chapter on Strauss, gives a terse history of the orchestra from Monteverde to Strauss. A skilful analysis of Strauss' work as a song writer may also be found in the above article by Henderson.

Germany has not been lacking in opera composers since Wagner, some of them following his lead, some the old methods, but no one has been able, even temporarily, to distract attention from the great reformer of the lyric drama. HERMANN GOETZ (1840–1876) showed great talent in his brilliant and thoroughly individual opera, "Der Widerspenstigen Zähmung" (Shakspeare's "Taming of the Shrew"), 1874. This work is quite independent of Wagner, and is one of the best comic operas of recent times.

KARL GOLDMARK (1830–) made himself famous in 1875 by his "Die Königin von Saba," based on an imaginary tale of love and adventure, Solomon and the queen of Sheba being among the principal characters. The style and cast of this work show affiliation with Meyerbeer and Verdi in "Aïda." "Merlin" (1886), less successful, shows more traces of the Wagner influence. Goldmark has also written symphonies and symphonic poems, among which the symphony "Ländliche Hochzeit" has gained great favor in Germany. Goldmark belongs to the romantic school, has an abundant gift of tuneful melody and is clever in the invention of piquant orchestral effects, but lacks depth and passion.

Among the younger Wagnerians the greatest stage success has been achieved by ENGELBERT HUMPERDINCK (1854–), with his charming fairy opera "Hänsel und Gretel," which portrays the adventures of a couple

of children with a wicked witch and the destruction of the latter. Humperdinck has shown great skill in the musical setting of this story, combining racy humor with romantic coloring. This admirable work, produced in 1893, has had international success, for Humperdinck has the art so to combine children's and fairy songs with complete technical musicianship in counterpoint and orchestration as to steer clear of triviality on the one side and heaviness on the other. A fine vein of humor also lends to his work a unique attraction.

A trail of Wagner is more or less distinct over a large number of the more recent German operas. In some it appears only in technical details, in others there is an obvious imitation in subjects (old German and Norse myth and hero lore) and abstruse philosophic symbolism. But it is evident that if the public wishes these things it will go to the great original himself, for he alone has shown the ability to deal with them in a convincing manner. Work such as that of August Bungert (1846–), who has planned and partly finished a huge work in six parts on subjects drawn from the Iliad and Odyssey, for which he wishes to found a special festival house *à la* Bayreuth, excites little interest. Even brilliant and well-constructed operas, such as Richard Strauss' "Guntram," Klughardt's "Gudrun" and Schilling's "Ingwelde," are paled by the shadow of the gigantic structure under which they stand. There is great activity in opera composition at the present day in Germany, but a new and promising vein has not been opened.

The same may be said of recent German work in symphony, chamber music, cantata, piano music, song, etc. There has been an abundance of brilliant composition in which figure such honored names as Kirchner, Reinecke, Bargiel, Herzogenburg, Hofmann, Draeseke, Nicodé, Hausegger, Mahler and many more, but nothing that shows signs of leading the art into new paths, — always excepting, of course, the work of Richard Strauss.

Critical writing on the post-Wagner German school is not abundant in English. *Famous Composers and their Works*, series i, and Grove's *Dictionary* are trustworthy sources of information. J. A. Fuller Maitland has written a readable book on *Masters of German Music* in the series *Masters of Contemporary Music*. The very latest German work is well described in Arthur Elson's *Modern Composers of Europe*.

XL

RECENT MUSIC IN FRANCE

No other country at the present day shows greater musical activity or a more interesting group of composers than France. Although France is one of the oldest musical nations, modern harmonized music having apparently had its cradle in Paris, she has been outstripped by her neighbors in productive genius, and even the styles that may be called French have been to a large extent fostered by foreigners. But the music produced on French soil has always had a decidedly national flavor, its vitality has never been exhausted and in no country at the present day is musical energy more active, ambitious and individual. It is only in comparatively recent times that France may be said to have "found herself" musically. French composers have usually shown a certain lack of self-reliance. Their work has not been sufficiently spontaneous; it has been self-conscious, intellectual in the sense that it is guided too much by theories and traditions, academic rather than free, and so this timidity and reflectiveness have been the cause of much subjection to foreign influences. The latest of these is the hypnotizing spell of Wagner, but now independence and nationalism in music is the cry, and there is a new and hopeful ferment among the younger coteries. No musicians of the pres-

ent day are more thoroughly trained in their craft, — the strict discipline and the stern traditions of the all-powerful Paris Conservatoire are chiefly responsible for that; and with the multiplication of brilliant talents and governmental and social encouragement results of importance may be expected.

A striking fact in the musical history of France in the last half-century is the broadening of the range of composition. Down to about 1870 secular music of importance, with the exception of the works of Berlioz, was almost entirely opera. Religious music, abundant in quantity, had only one or two productions of marked importance to show. But during the past twenty-five or thirty years France has produced a remarkable number of composers who have distinguished themselves in instrumental composition, especially orchestral. The concert orchestras of Paris are among the finest in the world, and the splendid concert system of the city has brought instrumental music to the front in popular regard. Whereas formerly a composer enjoyed no esteem until he had written a successful opera, the fact now is that artists in many cases gain notice through concert music, and are no longer unknown when they make their début upon the stage. This condition of affairs is highly favorable to operatic music itself, for the whole tendency of modern music demands that a dramatic composer shall be a past master of musical science, including the art of orchestration. This requirement leads composers into study of the most serious and exhaustive character, and all the forms of composition profit by it and inspire each other.

Not less notable is the attention given by the new school of French composers to chorus writing in oratorio, cantata and church music. The choral productions of such men as Gounod, Dubois, Franck and Tinel are well in line with the best German work of the same period. The French school of organ playing and composition now leads the world (Guilmant, Widor, Franck, Dubois, Gigout and others). It is based on a profound study of Sebastian Bach, and is shaped and colored under the influence of the splendor of Catholic liturgical art and the French love of rhythm, color and dramatic contrast.

The first public concerts (the orchestral concerts in the Conservatoire were open only to students and musicians), in which the symphonies of Mozart and Beethoven could be heard, were instituted in 1839. Still more important, because reaching a greater number, were the " popular concerts " of Pasdeloup (1861). The good work of Pasdeloup has been continued to the present day by the unsurpassed orchestras of Colonne and Lamoureux.

Abstract symphonies in classic form are still rare exceptions in French music. It is inevitable, the French mind being constituted as it is, that the demand should be for representative or programme music. A favorite form is the orchestral suite, for there is more freedom admitted in it than in the orthodox symphonic form. Equally cultivated is the symphonic poem. Rhapsodies on foreign airs are much beloved. There are works in the form of symphonies with a conspicuous violin part. Great numbers of overtures have been written, based on

subjects from history, poetry and fiction. On a larger scale works have followed the plan of Berlioz in the ode symphony or dramatic symphony, — a mixed form of vocal and instrumental pieces alternating, following the scheme of some well-known play and emphasizing its most salient features.

In all this we see the natural working of the French mind. It is disinclined to think music abstractly. It demands words, a subject, a programme, a definite hint of some kind to stimulate the fancy and give a picturesque character to the music. Add to this the disposition to distrust the naïve instinctive impulses of the emotion, the French love of conformity and reliance upon demonstration in art, the too great consciousness of æsthetic theories and intellectual problems underlying art creation, and we have gone a long way to explaining the peculiar phenomena of French music and the traits which still interfere with its progress towards the very highest achievements.

In spite of the significant impulse towards orchestral and choral writing, the chief place in French music is still held by the opera. An immense number of works of talent have seen the light of the Paris theatres, ranging from the imposing and spectacular grand opera to the burlesque operetta. No longer is France dependent upon foreigners for the maintenance of her operatic distinction; everything is the work of native Frenchmen. It must be said that only rarely, as in the case of Gounod's "Faust" and Bizet's "Carmen," does a French opera win international fame, but the average is high. The French writers hold to the time-honored principle

of French opera that the music shall be poetically true and the plot and scene have independent dramatic value. The effort is to depict life and character rather than to astonish by vocalism or spectacular embellishment.

Only a hasty review of the most conspicuous French composers of the last half-century can be allowed here. The most widely known of all is CHARLES GOUNOD (1818–1893). Like many other composers he has distinguished himself both as writer for the theatre and for the church, the union of the mystical and the sensuous in his temperament producing that warm, seductive, languishing and ecstatic manner which is peculiar to him and is felt in both his religious and his secular music. There is a certain softness and effeminacy in this style which is hardly in keeping with the highest demands of dramatic music, certainly not with those of church music. Gounod's immense popularity is due to his remarkable gift of voluptuous melody, which completely captivates at the first hearing, and although it may cloy at last and never sounds the lowest depths of passion, at its best it is sincere and forcible and bears the marks of genuine feeling. Gounod's masterpiece, the opera "Faust" (1859), may without much risk be called the most popular stage work of modern times. It has been given more than a thousand times in Paris, while no one pretends to estimate the number of its productions in other countries. The title given to this work in Germany, viz. "Marguerite," is more appropriate, for it is in fact a dramatization of one episode in Goethe's poem. The soliloquy of Faust, the people's chorus, the meeting of Faust and Mephistopheles and

the cellar scene are a mere perfunctory introduction to the real subject. Faust is little more than the traditional stage lover, the attempts at characterization in the case of the mocking fiend are feeble and he is simply a vulgar go-between in an amorous escapade. The love scenes between Faust and Marguerite and the scenes in the church and the prison show Gounod's gifts of melody and dramatic expression at the highest point they ever reached. Of still greater moment in the history of the French opera is the musical importance given to the portions intermediate between the arias, the accompanied recitative, where we find some of the most characteristic and telling music in the work. In this respect Gounod strikes hands with the leaders of modern opera who insist upon continuity of musical movement, and a conception of style which refuses to subordinate dramatic progress to vocal display in set pieces.

None of Gounod's other operas rival "Faust." The most important are "Philémon et Baucis," "La Reine de Saba," "Mireille" and "Roméo et Juliette."

Of Gounod's numerous masses and hymns the "St. Cecilia Mass" (1855) has done almost as much as "Faust" to diffuse the Gounod cult. The most noted of his oratorios are "The Redemption" and "Mors et Vita." The former is in three parts: (1) the passion of Christ, which includes a very realistic march to Calvary; (2) Christ's life on earth between his resurrection and ascension; (3) the diffusion of Christianity by the apostles. This work is uneven; there are portions of very mellifluous and Gounod-like melody, there are passages full of deeply felt pathos and there is much that is hollow

and pretentious. The "Mors et Vita" is long and monotonous. The first part is a requiem mass, the second deals with the judgment and the third with eternal life.

A few of Gounod's songs are deservedly celebrated. His instrumental music is weak.

Gounod, *Autobiographical Reminiscences*, trans. by Hutchinson; Marie de Bovet, *Gounod, his Life and Works* (personal traits, opinions, etc.); *Famous Composers and their Works*, series i; Hervey, *French Music in the Nineteenth Century*, and *Masters of French Music*.

The most eminent French composer now living is Camille Saint-Saëns (1835–). He is one of the most accomplished and versatile of modern musicians. He is the most successful instrumental writer of France since Berlioz, he has greatly distinguished himself in opera and religious music, he is one of the foremost pianists in Europe and has held high positions as organist. He is also a brilliant littérateur, and has published excellent critical essays besides experiments in verse. His compositions include the operas "Samson et Dalila," "Henry VIII.," "Étienne Marcel" and "Phryné" — the first of which is frequently given in England and America in oratorio style; a requiem and other church music; a "biblical poem," "Le Déluge"; a very strong and effective body of works for orchestra, chamber instruments and piano, of which the symphony in C minor, the piano concertos and the symphonic poems "Danse Macabre," "Phaeton," "La Jeunesse d'Hercule" and "Le Rouet d'Omphale" are among the most admired of all recent works of their respective classes; choruses for men's voices and for mixed

voices; pieces for the organ, and many songs. Saint-Saëns is one of the most learned composers of his time, a master in counterpoint and orchestration, and this learning is handled with such facility that he always realizes the effect intended. He has not only distinguished himself in both vocal and instrumental music, but has achieved equal success in abstract and in programme music. Although he is unequal in his work, everything that he does has an air of distinction. He is celebrated not only for his technical ability and lucidity of style, but also for his versatility, his power of adjusting himself to the special demands of the form of music in which he may be engaged. Lacking the depth and power of César Franck and the melodic invention of Gounod, his field is far broader than that of either of these, and in no form that he has touched has he failed to produce work that is brilliant and effective. In cleverness and in certainty of touch, mastery of form, elegance and finish he is a representative French artist.

Interesting criticisms of Saint-Saëns: Hervey, *Masters of French Music*, and *French Music in the Nineteenth Century;* Mason, *From Grieg to Brahms; Famous Composers and their Works*, series i.

The production of "Carmen" in 1875, the work of Georges Bizet (1838–1875), indicated that an opera composer of rare ability and promise had appeared, but the hopes thus excited were blasted by the gifted author's death in the same year. Although Bizet has written other music of marked excellence (the opera "Djamileh," incidental music to Daudet's "L'Arlésienne"), his fame will rest upon "Carmen," which is now universally recognized as one of the most individual and

powerful works that the French stage has ever produced. The text, arranged from Mérimée's celebrated novel, is exceedingly well adapted to musical treatment, and Bizet has succeeded in imparting an extraordinary vividness to the characters, and in finding the right notes for all shades of sentiment, pathos and passion. The score is alive from beginning to end, the culminating moments never disappoint, the intermediate sections are never dull. It is also the work of a solid and inventive musician as well as of a true dramatist. The singular charm of the work is likewise due to the pronounced Spanish color skilfully achieved in melody, rhythm and orchestration.

Hervey, *French Music in the Nineteenth Century; Famous Composers and their Works*, series i; Hueffer, *Musical Studies*.

Conspicuous among French opera composers of the present is JULES MASSENET (1842–), a composer of the greatest refinement and purity of style, based on profound learning and truth of feeling. His popularity is very great and deserved. He is noted for his skill in the portrayal of the tender passion, and in his clearly marked female types — Eve, Mary Magdalen, Herodias, Manon — and the lusciousness of his melody he comes into comparison with Gounod. His chief operas are "Manon Lescaut," "Hérodiade," "Esclarmonde," "Werther," "Le Cid," "Le Roi de Lahore." Massenet has also distinguished himself in orchestral suites and songs.

Other French dramatic composers who have gained international renown are Ambroise Thomas (1811–1896) — "Mignon," "Hamlet"; Edouard Lalo (1823–1892)

— "Le Roi d'Ys"; Ernest Reyer (1823–) — "Sigurd," "Salammbo"; Vincent D'Indy (1852–) — "Fervaal," libretto in prose by the composer; Emanuel Chabrier (1841–1894) — "Gwendoline," "Le Roi malgré lui"; Gustave Charpentier (1860–) — in his remarkable opera "Louise" he has accepted the task of portraying the lights and shadows of contemporary humble life in its every-day environment, making the opera a realistic human document; Alfred Bruneau (1857–), — a literary and musical champion of the same idea, who has collaborated with the novelist Zola in the much discussed operas "Le Rêve," "L'Attaque du Moulin" and "Messidor"; Léo Delibes (1836–1891) — "Lakmé," the ballet "Sylvia," a masterpiece of its kind.

Debussy, D'Indy and others strive to attain a new style by means of a freer and more subtle use of dissonance, more fluctuating form, and more delicately tinted sonorities, even to the abandonment of methodical tonality and the last vestiges of period structure. Debussy, especially, in his opera "Pelléas et Mélisande" (1902), instrumental works and songs, has indicated new possibilities of refined and complex tonal effect.

Jacques Offenbach (1819–1880) deserves recognition here as one of the most marked and representative figures of the Second Empire. As creator of the present type of opéra-bouffe and its most original and brilliant light, he has exerted a positive influence both for good and for harm. The character of his texts and the peculiarly pungent kind of music with which their most salient points are spiced, have brought

Offenbach under condemnation with serious minds; but his intention was to add to public gayety, not to corrupt, and as a master of burlesque and satire, a man of remarkable musical gifts, albeit turned to the uses of levity, and as the originator of a type of musical farce which has been definitely adopted into French art, he must be seriously considered by the student of music history as well as by the student of manners.

In *Famous Composers and their Works*, series ii, vol. i, the reader will find his fullest and most authoritative account of all the conspicuous French composers of the later day, the excellent work of Philip Hale. Saint-Saëns, Gounod, Thomas, Bizet and Massenet are treated in series i. The various movements which these composers represent, especially in opera, are tersely and intelligently characterized by Mr. Hervey in *French Music in the Nineteenth Century*. See also Apthorp, *The Opera, Past and Present*, and Hervey, *Masters of French Music*, article on Bruneau. For contemporary French composers generally, Elson, *Modern Composers of Europe*. There is a very thorough and instructive essay on Offenbach by W. F. Apthorp in *Musicians and Music Lovers*.

The condition of the French operatic stage to-day is very hopeful. The Wagner influence so far as it repressed originality has been thrown off. "Nationality in music" is the cry. There is enthusiasm, self-confidence, a striving to express individuality which often results in the bizarre, outré and morbid, but is a sign of life and of a reaching forward. The controlling purpose is to bring music into closer affinity with literature in its most modern aspects, to lay stress upon the expression of the soul state and the emotion that is the ground of action, rather than upon the externalities of action, and to blend drama and music according to the

Wagnerian principle, though not by the Wagnerian technical formulas.

A name which seems to loom larger and larger in the music of the present is that of CÉSAR FRANCK (1822–1890). He was born in Liège, Belgium, spent his musical life in Paris, a shy recluse, devout, indifferent to worldly success, a man of rare simplicity of character, a beloved and very able teacher, a profound student, an accomplished organist, slowly recognized as one of the greatest religious composers of the last half-century, successful also in orchestral and chamber music. His masterpiece is "Les Béatitudes," an oratorio, published in 1880, first performed entire in 1891. It is a work of extraordinary depth and pathos, powerful in dramatic contrast, showing the highest knowledge in treatment of voices and instruments, devout in sentiment, exceedingly rich yet appropriate in coloring, complex and difficult in texture yet suffused with exquisite melody, glowing at every point with a romantic mystical splendor. Franck's organ works, although involved and severe, reveal a wealth of powerful and original ideas. Certain orchestral and chamber works are among the most notable of recent times. Basing his work on the most solid foundations (he has been called "the French Bach"), he was singularly receptive to progressive influences and exemplified the best of them in his work.

Appreciative studies of Franck in *Famous Composers and their Works*, series ii; Mason, *From Grieg to Brahms;* Hervey, *French Music in the Nineteenth Century; Studies in Music,* edited by Grey.

XLI

RECENT MUSIC IN ITALY

Turning to modern Italy we find a colossus towering above all his contemporaries, the one opera composer of his time whose shining was not dimmed by the lustre of Wagner. Giuseppe Verdi (1813–1901) may fairly be called the greatest dramatic composer that Italy has ever produced. He is exceptional among musicians for an intellectual vitality so enduring and resourceful that his most elaborate and powerful works were produced after he was fifty-seven years old, the last, "Falstaff," written at the age of eighty, being one of the freshest and most vigorous of his career. After reaching the confines of old age his development was so rapid and pronounced that all his previous work seemed but preparation and experiment.

In his earlier period Verdi is commonly classed with Bellini and Donizetti, but hardly with justice, for although the form and technical basis of his operas were akin to theirs in accordance with Italian tradition, he showed from the first an energy and dramatic force which set him apart. This vigor was attained at the expense of much that was thin, noisy, sensational and tasteless, but gradually his style was enriched with the growth of musical knowledge; the nature of true dramatic expression was little by little

revealed to him; his range of emotional expression enlarged, he sought more and more to render feeling and inner motive as well as to paint outward act and situation; he gradually gained the power of moulding all elements of score and plot into a unity, aiming to make his music in form and character conform to the poetic requirements of the text and scene rather than to the old crude demand for vocal and spectacular effect. He always had a sense of dramatic claims and tried to gratify them according to his light. Since he was a man of superior intellect, of poetic feeling and artistic conscience, a larger measure of this light was constantly vouchsafed him, until in "Aïda," "Otello" and "Falstaff" he virtually adopted the principles of Wagner and the later French composers. In sacrificing the undramatic "set piece" for the sake of continuous musical movement, enriching the recitative and the orchestral accompaniment, effecting a unity among all the factors — musical, poetic, and scenic — there is no imitation of Wagner, as has been alleged; Verdi preserved his own characteristic style, albeit mellowed and refined, and there is no reason to believe that he would not have achieved the same result by virtue of his mental growth and independent study of the problem if Wagner had not lived.

Verdi wrote twenty-seven operas, beginning with "Oberto" (1839). "I Lombardi" (1843) and "Ernani" (1844) gave him a European reputation. His fiery Italian patriotism during the great historic movement towards national consolidation and independence (see Müller, *Political History of Recent Times*) was

often manifest in his operas; he became the idol of the Italian people, was elected to the Italian parliament in 1860 and appointed senator in 1875. In 1851 he opened a group of operas which gave him a popularity that has rarely been rivalled. "Rigoletto" (1851), "Il Trovatore" (1853) and "La Traviata" (1853) show a great advance; they display his wonderful melodic gift in its most brilliant light, at the same time containing scenes of great dramatic spirit. "Un Ballo in Maschera" (1859) and "Don Carlos" (1867) were hardly less admired. But these works were still transitional; their powerful musical material is still unorganized, there are long stretches of barrenness, poetic truth is often sacrificed to immediate sensation.

The group of mature works which has given Verdi his place of honor in the hearts of those who take the musical drama most seriously comprises "Aïda" (1871), "Otello" (1887) and "Falstaff" (1893). "Aïda" is one of the richest of his works in vocal melody, but melody is employed not for sensuous enjoyment but for poetic expression. Interest is maintained in the recitative portions as well as in the arias, and the orchestra for the first time attains primary importance. The tendencies towards a continuous form of music and a more condensed style, and the merging of voice and orchestra parts, are carried still further in "Otello" and "Falstaff." Greater space is also given to the chorus. The old Verdian stream of fascinating melody seems less affluent in these works, and for this reason some rate "Aïda" above them. "Falstaff," the work of an octogenarian, is a comic opera, and one of the

freshest and most vivacious in the history of the stage. Moreover it yields to no other of Verdi's works in solidity of substance and tone quality; it is the result of his lifelong effort to gain mastery of the scientific side of his art. In estimating the greatness of "Otello" and "Falstaff" full credit must be given to Verdi's collaborator, the poet-composer Arrigo Boito, who has fashioned out of Shakspeare two of the most perfect librettos ever written. Some go so far as to attribute much of Verdi's later conviction on the subject of the rights of the drama in opera music to the personal influence of Boito.

The "Manzoni Requiem" (1874) is one of the most beautiful works of its class, and reveals the musically mature Verdi of the "Aïda" period. Objection has been taken to it on the ground of the theatricalness of certain numbers, but justice requires that it should be criticised in view of the nature and purpose of the Catholic ritual and the racial differences in religious feeling and expression between the peoples of the Latin and Teutonic stocks. Verdi, a man of genuine religious conviction, has composed a few other strongly individual works for the church, including a deeply felt and musically lovely "Stabat Mater."

Famous Composers and their Works, series i; Grove's *Dictionary*, articles *Verdi*, *Opera;* Pougin, *Verdi, An Anecdotic History of his Life and Works;* Streatfeild, *Masters of Italian Music;* Huneker, *Overtones*: *Verdi and Boito.*

Italy, once the standard-bearer of musical progress, shows at the beginning of the twentieth century no such vitality and promise as France. The instru-

mental and choral movement, which has given new vigor and hope to French music, has no parallel in Italy. Italian music at present means simply opera music, and it is doubtful if opera henceforth can flourish greatly unless sustained by a mastery of the orchestral and choral forms. Italian composers have been numerous enough in recent times, but few of them have made any impression outside of their own country, and these few, with the exception of Verdi, have aroused interest more by the hints of new possibilities in art than by their actual achievements.

Arrigo Boito (1842–), Verdi's accomplished collaborator in "Otello" and "Falstaff," excited the highest expectations by virtue of his very strong and original "Mefistofele," produced in 1868, remodelled and condensed and reperformed in 1875. He was hailed as the man who was to lead Italian music into new paths. These hopes have been disappointed, for although rumors have spread from time to time of a new opera from Boito's pen, nothing more has come. He seems to have definitely turned his great talent into literature rather than music.

Within a few years, however, a new school of opera has appeared in Italy, some of the products of which made a tremendous noise in the world for a short period. In fact the sensation created by Mascagni's "Cavalleria Rusticana" (1890) and Leoncavallo's "Pagliacci" (1892) has had no parallel since the Rossini craze. These composers and others who pursued the same direction undertook to compose dramas of real life, marked by condensed and swiftly moving action, characters taken

from the middle and lower grades of society, events exciting and often shocking, music highly colored, impassioned, sometimes violent and coarse. This school may be called a counterpart of the naturalistic school in fiction and the spoken drama. In the typical productions of this group of writers the animal side of human nature is emphasized, the native instincts and passions are displayed in all their nakedness. There is no relief of noble sentiment, no suggestion of moral reaction. The plots turn upon the basest impulses — hate, lust, jealousy — and the catastrophe is murder or suicide. A good deal of talent is displayed in some of these operas; the plots are natural and have dramatic consistency; they follow the modern tendency by throwing chief weight upon the subject and scene, making the music exist not for vocal allurement, as in the old Italian opera, but for the sake of adding force to action and poetic development. The music is occasionally rich and effective, often blatant, shallow and sensational.

This new idea of operatic realism in brief, highly electrified pieces (although suggested doubtless by features in Bizet's "Carmen") broke suddenly upon the world in 1890, with "Cavalleria Rusticana," an opera in one act, by PIETRO MASCAGNI (1863–), which took the musical world of Europe by storm. "In the opera are these elements: simple means employed by simple characters shake and harrow the spectators; dramatic touches are blows in their directness; the occasional absence of judicious art is forgotten in the exhibition of fierce truth. In his haste to tell his story Mascagni has no time to construct themes of

balanced length. Phrases are short and intense; rhythm frets; dissonances rage and scream. There is feverish unrest from beginning to end; but the fever is the fever of a sturdy, hotblooded youth, and not the artificial flush of a jaded maker of music" (Philip Hale, preface to Schirmer's edition of the opera). From the musical side alone "Cavalleria Rusticana" is not a great work. It is easy to see that its success is chiefly due to the vivid action and horrifying dénouement. Mascagni has since written a number of operas, but all of them have been received with indifference.

A rival to "Cavalleria Rusticana" on its own ground is "Pagliacci," by RUGGIERO LEONCAVALLO (1858–). Its subject is very similar to that of Mascagni's work, and it owes its triumph to much the same causes. It is, however, superior musically. The promise of this work has not been fulfilled. Other prominent writers of this school are Tasca, Spinelli, Giordano and Puccini. The latter (1858–) is the best equipped musically, and in his "La Bohême" (1897), "Tosca" (1900) and "Madama Butterfly" (1904) he has produced works that seem to possess real vitality.

Lively description of the "verismo" school in *Famous Composers and their Works*, series ii, by Torchi, an unsympathetic critic. Interesting characterization by Henderson in *Modern Musical Drift: Italian Opera of To-day*. See also Streatfeild, *Masters of Italian Music;* Elson, *Modern Composers of Europe*.

XLII

RECENT MUSIC IN RUSSIA, BOHEMIA AND SCANDINAVIA

THOSE who look for signs of the times in the present-day activity in the world of music will observe with interest a vigorous movement in what may be called the border-lands of musical Europe, particularly Russia, Bohemia, Hungary and Scandinavia. Is the musical sceptre soon to slip from the grasp of Germany, Italy and France, and the primacy pass to the people of the Slavic race? There has long been evidence of musical vitality in these countries. They have cultivated artistic music for a long period, but until a comparatively recent day they were under the influence of the older musical nations, producing music that was not national, but an echo of Italy and Germany. But now we are met by the significant fact that these eastern and northern countries are turning their attention towards their own native music, the folk song and folk dance, finding there new sources of inspiration as well as new tonalities, rhythms and melodic forms. These nations are richly endowed with racy and individual forms of folk music, and from these and from peculiar qualities of national instruments they have brought into the current of European music certain very marked and original features. The freshness

and energy of this new national music have revitalized the traditional forms, some of which seemed about to enter upon a period of decadence, and appear to foreshadow a new epoch in musical evolution. No great monumental works have as yet arisen from these sources, but the time is not yet ripe. Novel and fascinating melodies, harmonies, rhythms and tone colors do not of themselves promise art works of the first order, — the question is of their expressive value and the intellectual power fitted to develop and co-ordinate them. With new and pregnant material, and a widespread musical activity, historic analogy bids us look confidently for the coming of the masters.

Of these new national schools the later Russian holds an especially conspicuous place. Russia is the great unknown quantity in the history of the near future; the forces stirring there are watched with mingled hope and dread. The relation of art to national life is nowhere more apparent. Just as the people's voice is heard in Russia's powerful and gloomy literature, so there is likewise a tone of struggle in its music, a consciousness of undeveloped strength, an uncertainty as to what direction shall be taken when this strength is at last set free.

The clash of influences, native and foreign, that causes the turmoil in Russian social and political life, is apparent in Russian musical history. Music is always cosmopolitan, its forms and technic are common to all nations, it speaks a universal language, the cry for nationalism, so insistent at the present day, can be obeyed only under very obvious limitations; but

there are certain distinctive traits that can be identified in the music of all nations, and Russia, within a few decades, has turned upon herself and is searching for the native materials that shall give her music an individuality gratifying to the national pride.

No country in Europe has a richer store of folk songs than Russia. Every section has its special local melodies, many of which have come down from great antiquity, transferred from the original Asiatic homes of those who practise them. Certain general traits they have in common, — limited compass, shortness of melodic themes, rhythmic irregularities, abrupt interchange of major and minor tonalities. Many are based on the ancient Greek modes. In spite of the dulness and hopelessness of the life of the Russian masses, they are a singing people, and travellers certify in surprise to their skill and the beauty of their songs.

Another important feature of Russian national music is the music of the church. The Russian church has never permitted the use of instruments in worship, not even the organ. Much of the liturgic music, and in the early days the whole of it, consists of chanting in a style similar to the Gregorian chant, reaching back with but slight modification to the earliest centuries of the church. Harmonized music was introduced late in the seventeenth century. Since that time the Italian influence has been felt, but never to the degree that in the Catholic church has often led to the denial of ecclesiastical traditions in favor of concert and dramatic imitations. The tsars have given special attention to perfecting religious music in their capitals, and

in beauty of tone and perfection of execution the music of the leading Russian choirs is not surpassed, perhaps not equalled in the world. The performances of the St. Petersburg imperial choir, with its sub-basses singing nearly an octave below the usual bass register, excite the astonishment of all who hear them. The present condition of Russian church music is largely due to Dimitri Bortniansky (1752–1825), composer, compiler and editor, and reorganizer of the imperial choir.

In spite of these native musical treasures in church and folk music, secular cultivated music in Russia was, until a comparatively recent period, controlled by foreign influences, at first Italian, then French. This was especially true of opera, down to the middle of the nineteenth century. Instrumental music was hardly considered at all. An Italian opera was first heard in St. Petersburg in 1737, and the Italian music reigned supreme at the court until early in the nineteenth century, when French opera established a successful rivalry.

The dominance of foreign fashions in opera was finally broken by Mikhail Ivanovich Glinka (1804–1857), who, in his "Life for the Tsar" (1836), rendered a service to Russia precisely equivalent to that conferred upon Germany by Weber in his "Der Freischütz." Here was an opera on a national subject — the rescue of the reigning tsar from his Polish enemies by a peasant at the cost of his own life (an incident that actually occurred in 1613) — in which an extensive and systematic use of Russian and Polish types of melody was employed, attaining thereby a national coloring and pointing the way to a distinctive national form of

musical dramatic art. Glinka was a composer of learning and genius, a master of melody, harmony and orchestration; "Life for the Tsar" is a work of such power that reaction was impossible and the creation of a national school of music was convincingly assured. The professional musicians as well as the enthusiastic public saw at once the historic significance of this work, and Glinka is rightly considered as the father of modern Russian music. Glinka's second opera, "Ruslan and Ludmilla," confirmed his credit as a musician. It is an ultra-romantic work; the story is of Oriental origin, and the score contains reminiscences of Russian, Finnish, Circassian and Persian national music.

Glinka was immediately followed by composers less in ability than he, but as enthusiastically Russian. The most important are Dargomizhsky and Sierov. This older group was followed by a coterie who associated themselves together under the name of the "neo-Russian" school, promulgating certain principles which they asserted a truly Russian music should follow. César Cui, one of the founders of the school, has given us its doctrines in detail. Symphonic music, thanks to Beethoven, Schumann, Liszt and Berlioz, has arrived at its complete development; henceforth nothing new can be accomplished in that field. It is otherwise with the opera; dramatic music is still in a transition state. The opera is in its third stage of evolution — probably the last — which is that of accentuating by musical sounds the word that carries the thought. There are certain principles in dramatic music of the highest im-

portance: (1) It should have an intrinsic value, like absolute music, apart from the text; (2) vocal music should be in perfect accord with the sense of the words; (3) the structure of the scenes ought to depend entirely upon the reciprocal situation of the personages, as well as the general movement of the piece. These rules, announced in 1856, are a protest against the musical triviality of the Italian opera and its disregard of dramatic claims. They are, of course, the principles of Wagner, but the neo-Russians protested against what they called Wagner's sacrifice of vocal melody to the orchestra, and also rejected the "leading-motive." [1]

The members of this group — the chiefs of the neo-Russian school — were ALEXANDER BORODIN (1834–1887), MILI BALAKIREV (1837–), CÉSAR CUI (1835–), MODESTE MOUSSORGSKY (1839–1886) and NICOLAS RIMSKY-KORSAKOV (1844–1908). All of these composers have been able to extend their fame over Europe. Several have practised music in connection with other professions: Cui is a general in the Russian army and a professor of fortification in military schools; Borodin was a professor of chemistry; Rimsky-Korsakov was for a time an officer in the navy. The latter is the most learned of the group, and his solid culture has preserved him from certain amateurish defects easily traceable in much of the work of his associates. It is rather singular that while these "new Russians" laid down as one of their beliefs that there could be no further progress in symphonic music and that the only hope of progress was in the opera, they are far

[1] César Cui, *La Musique en Russie*, pp. 71–9.

better known by their orchestral works than by their dramatic efforts. They have usually followed the principles of the programme school — Borodin's "In the Steppes of Central Asia" and Rimsky-Korsakov's "Antar" are famous. Borodin also excelled in absolute music. As a rule, not especially strong in melody, they have made bold experiments in harmony and rhythm, and have shown a striking command over all the resources of orchestral color. The novel quality of their music is largely due to the influence of the peculiar rhythms, tonalities and melodic formulas of the Russian folk song. The most prominent of their younger disciples is Alexander Glazounov (1865–), a master of musical science and a writer of strong and original invention.

Probably the greatest musical genius that Russia has produced, certainly the most admired in Western Europe and America, is Peter Ilyitch Tchaikovsky (1840–1893). He is not rated in Russia as a strictly national composer, and the "new Russian" party declares that he is more German than Russian. His music is among the most brilliant and individual of recent times, and its boldness, varied contrasts and the strain of passionate melancholy that runs through it have seemed to make it correspond to the general foreign notion of Russian life and character, and hence have given it an interest that is more than personal. He has produced notable work in orchestral music, both abstract and representative, chamber music, piano music, opera, church music and song. The current impression of Tchaikovsky as a musical pessimist is due chiefly to the "Pathetic

symphony," his last work, which has been the most pronounced success of recent years in orchestral concerts. There is certainly much in his music that is light and even joyful, but his most representative work is manifestly pervaded by a tone of struggle and revolt. Tchaikovsky seems never to have acquired a full mastery of his genius. He often rises to a thrilling grandeur and dramatic intensity, while again he is often trivial and sensational. In mastery of orchestral color he has hardly had a superior. Like all Russians he loves capricious rhythms, minor tonality, sombre chromatic progressions, harsh combinations, repetitions of abrupt figures, but he excels his compatriots in melodic invention. He is great in vivid moments, rather than in large and developed conceptions. He is certainly one of the notable men of his time, but his place in music history is not yet determined.

Anton Rubinstein (1829–1894), the most famous pianist of his time next to Liszt, is even more familiar to the musical world than Tchaikovsky by reason of his meteoric concert tours over Europe and America; but although much of his music is known in every musical household he must be held decidedly inferior to his rival as a composer. He is also less national, and little that can be called positively Russian is to be found in his work. There has been no more ambitious composer, and he has produced a great amount of music from the largest to the smallest forms, but he just fails at every point to produce work of the first order. His operas and oratorios (the latter might be called religious operas) are more

pretentious than satisfying. His vein of melody, though abundant, is on the whole lacking in vigor and originality. His most admired compositions are the "Ocean symphony," ballet music from certain operas, works for the 'cello, the splendid D minor piano concerto, a few piano pieces out of a vast number and the Persian songs.

The conservatories of St. Petersburg and Moscow offer as thorough discipline as any in Europe. From them proceeds a large and rapidly increasing company of composers who have something important to say and are trained to say it in a very effective manner. Their music is positive and individual, often experimental and extravagant, but possessing elements of unmistakable power.

The fullest history of Russian music in English is in *Famous Composers and their Works*, series i (H. T. Finck), and series ii (Philip Hale). See also, Elson, *Modern Composers of Europe*, and *Borodin and Liszt*, translated by Rosa Newmarch from the French of Habets. For still further information the student would be dependent upon French books, notably César Cui's *Musique en Russie* (unfortunately out of print and scarce), and Pougin's *Essai historique sur la musique en Russie.*

The authoritative work on the life of Tchaikovsky is the biography by his brother, Modeste Tchaikovsky, abridged and translated into English by Rosa Newmarch. See also *Famous Composers and their Works*, series i; Rosa Newmarch, *Tchaikovsky, his Life and Works;* important articles by Newman and Kelton in the *Contemporary Review*, July and September, 1900, June, 1901, and April, 1904. There is an elaborate study of Tchaikovsky's piano music by Huneker in *Mezzotints in Modern Music.*

For Rubinstein: McArthur, *Anton Rubinstein: A Biographical Sketch;* Rubinstein, *Autobiography*, translated by Aline Delano; *Famous Composers and their Works*, series i.

Two albums of Russian piano music, published by Schirmer, illustrate many salient points in the Russian musical style.

The Bohemians, allied in race to the Russians, are also obeying the present tendency to seek for fresh material in national sources. Until a recent period under bondage to foreign styles, they have declared their independence. The chief of the founders of the Bohemian national school is FRIEDRICH SMETANA (1824–1884). His operas are the first of importance to be written to Czechic texts. "The Bartered Bride" announced the presence of a school of opera that is Bohemian in language, subjects and musical coloring. Equally important are Smetana's instrumental works by virtue of their patriotic purpose as well as inherent merit. He followed the Liszt-Berlioz direction, producing among many symphonic poems a notable cyclus of six on Bohemian subjects, — history, legend, landscape. He even carried the representative idea into the string quartet (quartet, "Out of my Life," E minor). Smetana, while not to be classed among the greatest geniuses, was a composer of learning, originality and force, and his permanent influence is not to be mistaken.

Famous Composers and their Works, series ii.

In the mind of the musical world at large the representative Bohemian composer is ANTONIN DVOŘÁK (1841–1904). He was of peasant stock, his musical education was irregular, and he was forced to undergo a long and bitter struggle for recognition. At the age of thirty-six he leaped into fame with his captivating Slavic dances for orchestra. The strong Bohemian savor in these pieces pervades a large amount of his

instrumental music and also his songs. The most characteristic traits of his music are rather personal than national, and in the variety of forms which he has essayed and in his cultivation of both abstract and programme music he is decidedly cosmopolitan. He has an affluent gift of melody, great boldness and resource in harmony and is one of the greatest of the masters of orchestration. His numerous operas are not known outside of Bohemia — operas in the Eastern languages have so far been forced to pay the penalty of local restriction, — but his symphonies, chamber works and choral compositions have excited general admiration. To his several years' residence in America are due his symphony, quintet and quartet on themes suggested by the plantation songs of the Southern negroes. Dvořák's belief that in this folk song was the foundation for a distinctively American school has not been accepted, and the works in question are considered more ingenious than convincing. Among his choral works on a large scale his noble "Stabat Mater," the "Requiem" and "The Spectre's Bride" have found much favor at musical festivals.

Famous Composers and their Works, series i; Mason, *From Grieg to Brahms;* Hadow, *Studies in Modern Music;* Elson, *Modern Composers of Europe.* Unfavorable judgment by Runciman, *Old Scores and New Readings.*

Some of the most delightful music of recent days has come from Scandinavia, — Norway, Sweden and Denmark. The northern folk songs are of a peculiar and exquisite charm, and they have tinged all the work of the Scandinavian composers more or less, particu-

larly since the European romantic movement threw the attention of the art world back to characteristic national subjects and racial feeling.

By Scandinavian music we find that we commonly mean Norwegian, for in music, both popular and artistic, Norway far excels Denmark and Sweden. The composers that stand as the chief representatives of Scandinavian music are the Norwegians Grieg, Kjerulf, Svendsen and Sinding.

One of the most beloved of modern composers is Eduard Grieg (1843–1907). He was educated at the Leipzig Conservatory, but after leaving that institution in 1862 he turned his attention to the music, literature and folk lore of his native land. In spite of frequent visits to other countries, Grieg has retained his residence in Norway, devoting himself, in addition to composition, to promoting the musical interests of his people. As a composer his reputation chiefly rests upon his short, characteristic piano pieces and his songs, although his sonatas for piano and violin, piano concerto and his orchestral suites illustrating Ibsen's "Peer Gynt," are hardly less known and admired. As a musical miniature painter he has hardly had an equal since Schumann. He cultivates a peculiarly weird and vague kind of harmony and tonality, adopts the forms and rhythms of popular dances, and knows how to spread over his work an atmosphere of mystery and melancholy which serves to bring up associations with gloomy fjords, lonely shores and mountains, with their attendant legends of strange spirits of earth and sea. Although in this style Grieg finds a limited field, yet he has devel-

oped it with such charm of melody and harmony, such sweetness, tenderness and genuine feeling, that the whole world has been touched by its pathos and truth. The secret is that Grieg's music is no mere imitation of national strains, but a natural mode of expressing himself as an original artist as well as a man of the people.

Halfdan Kjerulf (1815–1868) is akin to Grieg in the qualities above mentioned, and not unworthy of comparison with him. Johann Svendsen (1840–) and Christian Sinding (1856–) are less conspicuously national in style, in spite of their frequent employment of native rhythms and melodic turns. They have both done strong work in orchestral and chamber music.

Grieg has the lion's share of the comparatively small amount of commentary in English on the Scandinavian composers. For the school in general, *Famous Composers and their Works*, series i; Elson, *Modern Composers of Europe*. For Grieg, *Famous Composers*, and Mason, *From Grieg to Brahms*.

XLIII

RECENT MUSIC IN ENGLAND AND AMERICA

Musical culture among the English-speaking nations was never in so vigorous a condition as at the present day. The appreciation of what is best in musical art is extending among the masses of the people; musical instruction is recognized as a necessary branch of education; the methods of this instruction are being established on a thoroughly scientific basis; through schools, trained private teachers, societies and an expanding concert system music is rapidly permeating the popular life. The effect of this widening and deepening culture upon musical production cannot yet be confidently predicted, but it is certain that the value as well as the amount of original creation has increased in a very notable degree in recent years. Groups of composers in both England and America have contributed works which reveal a complete mastery of all the technical means of expression, and in many instances a decided individuality. In England the public insistence upon a continuation of the ideals and methods of Handel and Mendelssohn put composers for many years under a bondage that made progress impossible. The public refused a fair hearing to the claims of the new romantic school which was revolutionizing musical thought and production upon the continent, took its stand upon the

classic traditions in instrumental music, discouraged opera and made religious music, in the Anglican anthem and the Handel-Mendelssohn oratorio, its paramount interest. In spite of the dignity and morally elevating influence of English religious music it has not only contained few elements of progress in itself, but the excessive deference paid to it has discouraged those tendencies in which real hope of advancement lies. England has therefore done nothing of historic value in opera, symphony or piano music. Its composers, up to a very recent period at least, have been going around in a circle, producing oratorios, cantatas and church pieces in almost incalculable quantities, to the edification of the faithful and the indifference of the rest of the world. There have been of late signs of a better time. There has been what Mr. Fuller Maitland calls with much reason a Renaissance, and a small cluster of composers, whose activity chiefly covers the past quarter of a century, has challenged the attention of the musical world at large, and brought an honor upon English music which it has not enjoyed since the days of Henry Purcell. These men are still so much under the necessity of catering to English taste that a very heavy share of their work is confined to oratorio and cantata — for the provincial festival and the choral society still dominate English musical interest — but they have felt the trend of the age and have imparted to the time-honored forms they use a vivacity, a harmonic richness and a splendor of orchestral color that not only give these works a strength and individual flavor unknown to their prede-

cessors, but also reveal a dramatic and instrumental talent that promises much when the conditions are favorable to greater freedom in subject and form. It is to be noticed that the British "Renaissance" is not rooted in the English, Scotch, Irish and Welsh folk music, and here we see a marked distinction between this revival and the contemporary movements among the Slavs, Czechs and Scandinavians. This may be held as militating against originality and inherent force in this new English work. This is, however, not a self-evident conclusion, for although nationality seems just now to be the cry among the ardent young leaders of continental music, yet something more than the exploiting of indigenous material is required to give power and universality to works of art.

The group of able men who sprang rather suddenly, as it would seem, out of the dead level of mediocrity that had existed for one hundred and fifty years, includes Arthur Seymour Sullivan, Alexander Campbell Mackenzie, Charles Villiers Stanford, Frederick Hymen Cowen, Charles Hubert Hastings Parry and Edward Elgar. There are others hardly less worthy of conspicuous mention, such as Samuel Coleridge-Taylor, Arthur Goring Thomas, Hamish McCunn and Edward German.

The fame of Arthur Seymour Sullivan (1842–1900) rests upon his clever and delightful comic operettas, of which "Trial by Jury," "Pinafore," "Patience," "The Pirates of Penzance" and "The Mikado" have won their composer international praise. It is by no means certain, however, that their ex-

traordinary popularity is not to be attributed to the librettist, W. S. Gilbert, even more than to the musical partner, for the novel vein of topsy-turvy humor and genial satire gives these texts value as literature.

Alexander Campbell Mackenzie (1847–), born in Edinburgh, has produced notable work in oratorio, ode, cantata, opera, compositions for orchestra, violin and piano. Charles Villiers Stanford (1852–) is of Irish birth; his best work is in vocal music, including compositions for the church, songs, choral ballads (in which he has shown a preference for Tennyson's poetry) and dramatic works. He has also written symphonies and of course oratorios. Especial interest attaches to his arrangements of Irish national melodies. Mr. Stanford has also contributed interesting articles to the English reviews. Frederick Hymen Cowen (1852–) is known favorably on the continent as well as at home for his romantic "Scandinavian symphony," one of the few instances in which English orchestral work has won consideration abroad. Five other symphonies have followed, besides suites in which fairy subjects have been treated with especial grace. The composer of routine is also shown in his operas, oratorios and songs. Charles Hubert Hastings Parry (1848–) is, in the view of many, the ablest of this company, considered in his versatile capacity as composer, teacher, historian and critic. He is of the highest type of the university man in music, and in educated circles his scholarly attainments give him a regard which no other English musician enjoys in quite equal measure. His most important compositions in-

clude oratorios, cantatas, odes, orchestral and chamber works, incidental music to dramatic pieces and songs. His contributions to the history and criticism of music, particularly *The Evolution of the Art of Music*, the third volume of the *Oxford History of Music* and articles in Grove's *Dictionary*, by virtue of their comprehensive and accurate knowledge, philosophic grasp and clearness and force of style, are in the very front rank of their kind.

Within a few years the very brilliant and challenging work of EDWARD ELGAR (1857–) has made him for the time being one of the most talked-of composers of the day. His setting in oratorio form of Cardinal Newman's "Dream of Gerontius" has been the reigning sensation in circles devoted to choral music. Its intense dramatic contrasts and the emphasis upon the most advanced treatment of the orchestra as the chief means of effect seem in the minds of many to announce a new epoch in the history of the oratorio. In this work, as in "The Apostles," the Wagnerian influence appears, even to the systematic use of leading-motives. His few orchestral compositions and his songs, both for mixed voices and for solo, indicate a technical knowledge of the highest order in counterpoint and orchestration, as well as a prolific vein of melody.

The progress of English music in the past few decades and the achievements of its leading representatives have been summed up in a very interesting way, albeit with some extravagant claims, by J. A. Fuller Maitland in *English Music in the Nineteenth Century*. See also Willeby, *Masters of English Music;* Elson, *Modern Composers of Europe*, and articles in *Famous Composers and their Works*,

series i, and in Grove's *Dictionary*. Elgar's oratorio work is discussed in a lucid way by Henderson in *Modern Musical Drift*.

No disparagement of the excellent and promising work of recent American musicians will be implied if they receive but scanty space in a volume whose aim is to trace the continued evolution of musical forms and styles. From the world-historic point of view it cannot be maintained that American composition has advanced the development of the art, enlarged its field of expression or propounded new problems. Neither, it may be said, has English composition done this, but in a book intended for American students, there is no need of characterizing or even summarizing the work of composers whose names and achievements are already familiar to all who are concerned with musical affairs. These achievements, although honorable, do not bulk very large, nor is their originality striking. American music began under English influences and has continued under those of Germany. There is no native music, no national traditions on which to build. It is noticeable that nothing of importance has been produced in opera or symphony, and no people can hold a high standing among the musical nations that has not succeeded in one or both of these forms.

A movement that virtually begins with such men as Paine, Buck, MacDowell, Parker, Chadwick, Foote, Huss, Gleason, Kelly and the others that are worthy to rank with them, is one that inspires confidence. The rapid development in scope and methods of musical education, the enlarging concert system, the multiplica-

tion of musical societies and clubs, the increasing rewards of musical effort, the widening opportunities and rising dignity of music as a profession, all point hopefully to the time when America, through its musical creation, will repay the debt she owes to her musical fatherlands.

The strongest assurance that an atmosphere favorable to original musical creation exists in America is found in the work of Edward MacDowell (1861–1908). In his orchestral compositions, particularly the beautiful "Indian Suite," his powerful piano concertos and piano sonatas and the numerous poetic piano pieces and songs, there is a strongly individual style, vigorous and profoundly earnest in conception, exceedingly rich in color and masterly in technique. He has been recognized both in Europe and America as one of the most marked musical personalities of his time.

In spite of all encouragements the degradation of musical taste among large sections of the people, indeed among the vast majority, is a cause for serious concern. The newspaper that recently declared that on the whole musical taste in this country is lower than it was thirty years ago, although certainly in error, had many facts on which to base its gloomy opinion. No more forcible conclusion could be given to this book than to remind students of music that the future of their art, for good or ill, is in their hands. It is their duty not only to enlarge their knowledge and discipline and confirm their taste by every means in their power, but also to use their ability and influence unselfishly for the extension of knowledge and appreciation among the people. As

an aid in fortifying such resolve let everyone study the noble life of Theodore Thomas. The honor which his memory now receives will be the lot in some degree of all who follow his example.

Mr. L. C. Elson, in his *History of American Music*, has performed a difficult and delicate task with very great success, and his book will long remain the standard work on the subject. Hughes' *Contemporary American Composers*, is a vivacious and generally just estimate of American compositions. See also Mathews, *A Hundred Years of Music in America; Famous Composers and their Works*, series i; summary by Krehbiel in appendix to Lavignac's *Music and Musicians*, edition of 1905. An important book is *Theodore Thomas, an Autobiography*, ed. by Upton. The second volume contains Mr. Thomas' complete programmes. There is an extensive bibliography in Elson's history.

A few very valuable books not previously cited are added here on account of their usefulness for general reference.

Krehbiel, *How to Listen to Music.*

Henderson, *What is Good Music?*

Lavignac, *Musical Education.*

Program Books of the Boston Symphony Orchestra, edited by Philip Hale; published annually in bound volumes by C. A. Ellis.

Riemann, *Dictionary of Music*, translated by Shedlock.

Baker, *Biographical Dictionary of Musicians.*

The Musical Guide, edited by Rupert Hughes.

Lavignac's *Music and Musicians*, although already mentioned, is entitled to special recommendation.

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The following books of recent publication (to September, 1908) are recommended to students. These are to be used in connection with certain subjects and chapters as specified below.

The new edition of Grove's *Dictionary of Music and Musicians* is the most important single work of reference upon all musical subjects in the English language. Pratt's *History of Music*, a sort of combined history and biographical dictionary, is a minute scholarly treatise, heartily to be recommended. Niecks's *Programme Music in the Last Four Centuries* is a comprehensive and liberal discussion by a high authority. The valuable *Oxford History of Music* is now complete in six volumes.

Among books of a general nature may be mentioned: Mason and Surette, *The Appreciation of Music*, which is concerned chiefly with the explanation of musical forms; Goddard, *The Rise of Music;* Upton, *The Standard Cantatas;* Patterson, *Story of the Oratorio;* Williams, *Story of the Organ;* Williams, *Story of Organ Music;* Mason, *The Romantic Composers; Story of English Music, 1609–1904*, an instructive collection of papers by different writers on certain of the earlier phases of English musical life and practice; Newman, *Musical Studies*, including brilliant essays on programme music, Berlioz, Tchaikovsky, and Richard Strauss; Symons, *The Seven Arts*, including essays on

Beethoven, Wagner, and Richard Strauss by a prominent English literary critic; Gilman, *Phases of Modern Music;* Baughan, *Music and Musicians;* Gilman, *Stories of Symphonic Music: A Guide to the Meaning of Important Symphonies, Overtures, and Tone Poems from Beethoven to the Present Day*, a book which should be in the possession of every habitual concert-goer; Mason, *Memories of a Musical Life;* Sonneck, *Early Concert Music in America*, a very important contribution to the study of the beginnings of musical culture in the United States; Walker, *History of Music in England.*

Chaps. I and II. Smith, *The World's Earliest Music.*

Chap. XIII. Petherick, *Guarnerius, his Life and Work.*

Chap. XX. Williams, *Bach.*

Chap. XXI. Williams, *Handel.*

Chap. XXIV. Hadden, *Haydn.*

Chap. XXV. Kerst, *Mozart, the Man and the Artist, as Revealed in his own Words*, tr. by Krehbiel. Wilder, *Life of Mozart.*

Chap. XXVI. Kerst, *Beethoven, the Man and the Artist, as Revealed in his own Words.* Mason, *Beethoven and his Forerunners.* Kullak, *Beethoven's Piano Playing.*

Chap. XXVIII. Duncan, *Schubert.*

Chap. XXX. Patterson, *Schumann.*

Chap. XXXI. Stratton, *Mendelssohn.*

Chap. XXXII. Jonson, *A Handbook of Chopin's Works*, consisting mainly of judgments of famous critics on each of Chopin's works in chronological order— a book of the highest interest to all students of Chopin. Hadden, *Chopin.*

Chap. XXXVIII. Lidgey, *Wagner.* Newman, *Wagner*, a small book, but an admirable piece of critical condensation, not to be confused with the author's *A Study of Wagner.*

Chap. XXXIX. Henschel, *Personal Recollections of Johannes Brahms.*

Chap. XL. Hervey, *Bruneau.* Gilman, *Debussy's Pelléas et Mélisande.* Liebich, *Debussy.*

Chap. XLI. Dry, *Puccini.*

Chap. XLII. Finck, *Grieg.* Newmarch and Evans, *Tchaikovsky, his Life and Works.* Baughan, *Paderewski.*

Chap. XLIII. Gilman, *MacDowell.*

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